

FEDERAL BUREAU OF INVESTIGATION

THIS CASE ORIGIN **LOS ANGELES**

FILE NO. 100-18990

REPORT MADE AT WASHINGTON, D. C.	DATE WHEN MADE 11-8-47	PERIOD FOR WHICH MADE 9/16, 25, 26, 29; 10/3, 4, 6, 9, 11, 17, 18, 20-28/47	REPORT MADE BY CHARLES G. CLEVELAND
TITLE COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY			CHARACTER OF CASE INTERNAL SECURITY - R

SYNOPSIS: Numerous individuals in Hollywood, California, banded together in early October 1947 to plot a line of attack upon the House Un-American Activities Committee in order to defend those people subpoenaed to testify on their Communist affiliation. A testimonial rally was held on October 15, 1947, at the Shrine Auditorium in Los Angeles, California, in honor of the nineteen subpoenaed who were leaving on the following day for Washington, D. C., to testify. The rally was sponsored by the Progressive Citizens of America. Several read prepared papers which bitterly assailed the motives of the House Committee and conveyed the general theme that the current Congressional Committee inquiry is an attack upon the motion picture industry and an attempt to control and censor motion pictures. A total of \$6,100 was realized from a collection taken at this rally which was to be used for publicity on behalf of the "nineteen witnesses" and against the House Committee. A reception was arranged in Chicago on October 17, 1947, for the witnesses while enroute to Washington, D. C. It was anticipated that approximately five hundred to seven-hundred people would attend this reception. On the evening of October 20, 1947, a "publicity rally" was held at the National Press Club Auditorium, Washington, D. C., sponsored by the National Lawyers' Guild and the Southern Conference for Human Welfare. Several of the "nineteen witnesses" read prepared papers which were defiant in their remarks toward the Committee and stated that it was their intention to "break up" the Thomas Committee so that there would be no censorship of thought in connection with the production of motion pictures.

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in the United States. A collection was also taken at the meeting but the amount received is unknown. Summaries of the testimony offered by the various witnesses appearing before the House Un-American Activities Committee hearings are being set out. ~~OK~~

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REFERENCE: Bureau File 100-138754.
Bureau letter dated October 14, 1947.

DETAILS: At Washington, D. C.

The Los Angeles Division by letter dated October 7, 1947, to the Bureau reported that WALDO SALT and GEORGE PEPPER had instigated a movement along with others to complete arrangements for a meeting to be held at the home of EDWARD G. ROBINSON on October 2, 1947. This office also reported that other meetings were in the process of being planned and among these meetings indicated was to be a mass meeting staged in Washington, D. C., either the day before the hearings commenced or possibly the night before the individuals subpoenaed from the Hollywood motion picture industry are to appear to testify. It was also reported by the Los Angeles Division that PEPPER, who is Executive Secretary of the Arts, Sciences, and Professions Council of the Progressive Citizens of America, indicated to JOHN HOWARD LAWSON, a prominent writer for the industry, that he, PEPPER, was conferring with New York by telephone on the matter of this mass meeting. JOHN HOWARD LAWSON, while talking to PEPPER, mentioned that HERBERT BIBERMAN and BEN MARGOLIS were quite insistent upon having the meeting prior to the commencement of the hearings and felt it would lessen its effect to have it after the hearings started. LAWSON stated that since they felt so keenly about it, they had agreed to their proposed date of October 19th; however, he LAWSON could not see why it would not be just as effective to have the demonstration the night before he and the others were scheduled to testify. PEPPER indicated that it might not be possible to arrange it by the 19th anyway so the later date, which would probably be the 21st, might actually be the one set. LAWSON commented that the speakers to be used should be people involved in the case. It should be pointed out here that BEN MARGOLIS is an attorney in Los Angeles whose Communist Party membership has been established by Los Angeles Confidential Informant CNDI LA 2900. Also, BEN MARGOLIS is representing HANS EISLER, brother of GERHARD EISLER, who has been indicted by the Immigration and Naturalization Service and is scheduled to appear in Washington for a

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hearing as to whether or not he should be deported. GEORGE PEPPER indicated to LAWSON that it was contemplated that the following individuals would speak at the scheduled meeting: CHARLES CHAPLIN, RING LARDNER, JR., PAUL HENREID, BARTLEY CRUM. BARTLEY CRUM is an attorney from San Francisco who has represented LOUISE ROSENBERG-BRANSTEN. PEPPER indicated CRUM's topic would be "Literature" and that RING LARDNER's topic would be "Mass Media of Communication and Why Reaction Attacks The Artists". PEPPER and LAWSON discussed the best places for holding this meeting in Washington and PEPPER remarked that a theater was available but that it was more probable it would be held at the Press Club. LAWSON and PEPPER mentioned that similar demonstrations contemplated by San Francisco and Chicago had not yet materialized. (S) U

Information received by this office through Confidential Informant [C-518] regarding the proposed hearings before the House Committee on Un-American Activities in the motion picture industry reflected that on October 15, 1947, [MARTIN POPPER, Vice-President of the National Lawyers' Guild, was contacted by ROBERT W. KENNY, Director of the National Lawyers' Guild, who furnished POPPER with a press release which is entitled, "An Open Letter to the Motion Picture Industry on the Issue of Freedom of the Screen From Political Intimidation and Censorship." Following the conversation mentioned above wherein KENNY furnished the press release, there was a long conversation between BARTLEY CRUM, BEN MARGOLIS, AND MARTIN POPPER.] Inasmuch as it is considered that this conversation is of (S) U pertinent value to this investigation, it is being set out hereinafter as received from Confidential Informant [C-518] (S) U

The press release as furnished by ROBERT W. KENNY is as follows:

In 1941 WENDELL WILKIE, as council for the motion picture industry, submitted a letter to the WHEELER-NYE Committee investigating "war propaganda disseminated by the motion picture industry." WILKIE said: "The motion picture screen is an instrument of entertainment, education and information -- the impression has now arisen, and very naturally, that one of the hoped for results of the pressure of your investigation will be to influence the industry to alter its policies, so that they may accord more directly with the views of such of its critics as Senator NYE. The industry is prepared to resist such pressure with all of the strength at its command."

And Mr. WILKIE wrote further:

"I cannot let pass this opportunity to warn of the very genuine danger involved in the type of investigation which you are now proposing to start. The radio business is already included in the original resolution. From the motion picture and radio industries, it is just a small step to the newspapers, magazines, and other periodicals. And from the freedom of the press it is just a small step to the freedom of the individual to say what he believes."

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We honor Mr. WILKIE for the clarity and cogency of his statement. The WHEELER-NYE investigation was not successful. For six years the screen remained free of further harrassment. But now there is a new investigation of the film industry, this time by the THOMAS-RANKIN Committee on un-American Activities. What will the result be? Will the screen remain free--or, at least, as free as it is at present? To our minds the issue is in grave doubt.

We remind our colleagues in the film industry that the screen already suffers partial censorship. This censorship is the direct result of an earlier witch-hunt also allegedly directed at radicals and the "red menace." In the years 1917 to 1922, in an atmosphere of manipulated hysteria, laws were passed against criminal syndicalism, loyalty oaths were exacted, elected legislators were illegally removed from office because they were Socialists, thousands of Americans were illegally arrested. And during this period, film censorship laws were passed to keep the screen free of "subversive influences."

Today the names of PALMER and LUSK are forgotten. The nation protested their witch-hunt activities, the American people repudiated them. The hysteria passed, and the arrested ones were set free--but the film censorship laws passed during that period were never repealed.

PALMER and LUSK tried it and succeeded.

WHEELER and NYE tried it, but they faced such united fighting opposition that they failed.

RANKIN and THOMAS are trying it today. If there is any doubt about this, let me quote RANKIN directly. From the Congressional Record, July 9, 1945, "but I want to say to the gentlemen from California that these appeals are coming to us from the best people in California, some of the best producers in California are very much disturbed because they are having to take responsibility for some of the loathesome, filthy, insinuating, un-American undercurrents that are running through various pictures sent throughout the country to be shown to the children of this nation."

Which films, we ask? MARGIE, PRIDE OF THE MARINES, THE BEST YEARS OF OUR LIVES?

Let us be clear. The issue is not the historically phony one of subversion of the screen by communists--but whether the screens will remain free. The issue is not the "radicalism" of nineteen writers, directors, actors who are to be singled out, if possible, as the fall guys. They don't count. No one of them has ever been in control of the films produced in Hollywood. The goal is control of the industry through intimidation of the executive heads of the industry--and through further legislation. The

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goal is a lifeless and reactionary screen that will be artistically, culturally, and financially bankrupt.

In 1941, before the WHEELER-NYE Committee, HARRY WARNER said: "I have no apology to make to the Committee for the fact that for twenty years Warner Brothers has been attempting to record history in the making. We discovered early in our career that our patrons wanted to see accurate stories of the world in which they lived." In 1941 WILKIE said: "The industry is prepared to resist such pressure with all of the strength at its command."

What will the industry say in October, 1947, to RANKIN and THOMAS? Who will decide what stories are to be bought, what artists hired, what films released? Who will hold the veto? Who will be in control?

Who?

(Signatures:) ALVAH BESSIE, HERBERT BEIDERMAN, LESTER COLE, RICHARD COLLINS, EDWARD DMYTRYK, GORDON KAHN, HOWARD KOCH, RING LARDNER, JR., JOHN HOWARD LAWSON, ALBERT MALTZ, LOUIS MILESTONE, SAMUEL ORNITZ, IRVING PICHEL, LARRY PARKS, ROBERT ROSSEN, ADRIAN SCOTT, WALDO SALT, GOLVIN TRUMBO (last name phonetic).

After the above press release was dictated by ROBERT W. KENNY to KATHERINE POPPER, wife of MARTIN POPPER, BARTLEY C. CRUM and MARTIN POPPER had the following conversation: (X) u

BART: Hello.

MARTY: Who is this?

B: BART.

M: Hy-a kid.

B: Say MARTY, just wondering if KATIE has the whole damn thing and wanted to read it back or not. Did she get the names of the signers?

M: Well, she's not on, I'll take it. Hold it. — Go ahead, roll them off.

B: Did she get the names?

M: No she didn't, they weren't given to her.

B: ALVAH BESSIE, HERBERT BEIDERMAN, BERTEL WREN (ph), take his name off.

M: Take BERTEL's name off?

B: LESTER COLE, RICHARD COLLINS, EDWARD DMYTRYK, GORDON KAHN, HOWARD KOCH, RING LARDNER, JR., JOHN HOWARD LAWSON, ALBERT MALTZ, LOUIS MILESTONE, SAMUEL ORNITZ, IRVING PICHEL, LARRY PARKS, ROBERT ROSSEN, ADRIAN SCOTT, WALDO SALT, GOLVIN TRUMBO. Now the head of this is, "An Open Letter to the Motion Picture Industry on the Issue of Freedom of the Screen from Political Intimidation and Censorship". Now MARTY, do you know what kind of work (JIM) PROCTOR (ph) is doing?

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M: I spoke to him in Chicago, yesterday (by phone). He is ~~taking up~~ with his employer the possibility of working straight thru on this and will call me tomorrow.

B: Well that isn't time enough, MARTY.

M: You want this released, is that the point?

B: Absolutely.

M: I'll take of this.

B: Now listen, MARTY, number one, you ought to get hold of LARRY RESNOR (PH) at the New York (Post?).

M: I already spoke to him yesterday.

B: OK, but I mean on this one. Here's the way we would like to handle it, if possible. Not only a news release for tomorrow, but you can change the head and said to the editor of the New York Times and have a Sunday letter of the whole thing. Now I think you can do that with JAMES. Now, number two, get hold of JOE BARNES (ph) of the New York Herald Trib (Tribune) just tell him I would like this to really get the splash and I think he will do it. Now, number three, will you call up PAUL TIERNEY (ph) of the New York Post, give him the whole thing. Now it ought to be done individually, MARTY to get the coverage. Then it ought to be taken to the Associated Press Offices in the Rockefeller Center and hand it to the AP guys there and it ought to be given to the UP people.

M: Now do I understand you that you want this released in New York?

B: We do want it released in New York, yes, for A.M. release tomorrow morning.

M: Now its too late for that BART, if you want to get the full value of it.

B: Well, let's see, it's four now.

M: It's 4:30 here, by the time you get this up, I mean in duplicate copies and so forth and get it up to —

B: All right, do it for Friday (10-17-47) if you can.

M: That's better, that's better.

B: Do it for Friday AM. Now here is the problem, no just mailing the crap.

MARTY: No, we'd never do that anyway.

BART: Now there is a fellow who will help you —

M: I'll get JIM PROCTOR to do this tomorrow, whether he is on the whole thing or not. He's up in New York, now, see.

B: All right. Now if you need any help today, call up BILLIE FRIEDBERG, F-R-I-E-D-B-E-R-G at Circule 6-6070 and tell him that it comes from Mr. BLOUIETT (ph), who is handling the public relations business out here in Hollywood.

M: What is his name?

B: BLOUIETT, BILL BLOUIETT (ph), is that clear?

M: Right.

B: Now, it ought to be gotten to BERT ELLISON (ph) at the Washington Post. How if you are talking to PROCTOR today, he ought to drop in and see MARSHALL FIELDS (ph) and tell him that it comes from me and there ought to be an editorial in the Chicago Sun. He also ought to see KNIGHT (ph) of the News, it ought to go in there. He ought to call the St. Louis Post Dispatch and tell them that is coming and he thinks it deserves editorial attention. No on the Washington Post angle, I think its awfully important that they take an editorial position and I think the Herald Trib oughta, too.

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M: I spoke to FRANK KELLY about it yesterday and I'll call him again.
B: Now I hate to give you all these chores --
M: That's all right, fellow.
B: It's very important that we get the jump, MARTY, on a lot of these guys that are not so hot.
M: It will be done.
B: Wait a second. BOB KENNY suggested both the Washington Post and the Herald Tribune, use it as a letter to the editor. Now on the Herald Tribune MARTY, as you probably know, PAUL PORTER's firm represents its staff.
M: You mean the Times Herald?
B: The Tribune in Washington.
M: Times Herald.
B: Times Herald, and he won't be too bad on this issue, MARTY. You know PAUL (PORTER) pretty well, don't you?
M: Yep.
B: Well, I think we are going to do a lot of work with a lot of people, maybe we don't like to. Now MARTY, BEN (MARGOLIS) wants to talk to you about the motion to (garbled).
M: Now look, BART, what we'd rather do is to get a helluva good news story on it, - if we do that, they probably will not carry it in a letter to the editor.
B: Get your news story out first, MARTY, and then and then explain it to LARRY and LARRY will get it over to JAMES, and also to JOE BARNES that the newspapers and (garbled) are next on the list and I know JOE will go right to hell and (garbled) and we want to line up those papers particularly. All ready talked to the Post and the Herald Trib people and I know the Post will go all the hell out, but it has to be handed to them MARTY, it has to be a physical; a manual G-- D-- thing. It can't be trusted to the Postal Authorities. All right BEN wants to talk to you about the motion to (garbled).
BEN MARGOLIS: First of all, MARTY, on that debate that we talked about, they decided here, that we'll participate with BART CRUM and instead of the agent SCOTT, whom I talked to you about, EDWARD DMYTRYK, who is the director of "Cross Fire" and who is himself a Catholic.
MARTY POPPER: I got it.
MARGOLIS: Now on the motion to CLARK, we think that it is absolutely necessary that that be ready for presentation Monday morning.
POPPER: Well it is - it's on that way for that purpose.
M: It is on its way for that purpose?
P: I think that you get here early enough Saturday so we can go over the draft.
M: I see. All right, now what will we have on Monday, do we have set-ups to mimeograph it and so forth?
P: Yah, everything is being set up.
M: Will you see to it that we get up a letter or a notice of some sort to the committee that we are going to make this motion --

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P: Yah, that's going to be sent for Monday's press.
M: Monday's Press? No, let's make that for Sunday's press because --
P: That's all right.
M: All right?
P: It will tend to get killed in Sunday's paper, but that's O'Kay. Well listen, are you bringing a press guy with you?
M: No we are not.
P: You're not bringing him here at all, all right.
M: No, we are relying on you to get somebody else. --
P: I'm trying to get JIM PROCTOR.
M: And you are authorized to get someone else. Now look, on this thing, the discussion has been along these lines, so you can keep it mind when you are drafting the motion, that in effect we want to be able to say, we have gone in from the beginning to fight these things and the producers are running; that we are the ones who are making the fight and the producers are surrendering and running and its gotta to more than just simple a legal document. *u*
P: Yah, I understand. *(X)*
M: All right then, MARTY, we'll get in as early Saturday as we can.
P: Okay, kid. Let me know when you are arriving.
M: By the way, did you get us reservations?
P: Yah, at the Shoreham.
M: Shoreham, it's definitely the Shoreham.
P: Yep, mostly double, BEN, can't get singles.

There is set forth hereinafter a summary of conversations containing plans and suggestions to obstruct and embarrass the House Committee on un-American Activities in its hearings pertaining to Communist action in Hollywood. *(X) u*

The identity of the persons involved (including individuals under current investigation) and the pattern of activities are believed to be of interest to the Bureau. [A considerable portion of the material is concerning political matters involving HENRY WALLACE and CLAUDE PEPPER. Confidential sources and the page references (logs) are set forth.] *(X) u*

As a matter of interest having possible bearing on later conversations; it is noted on the evening of September 16, 1947, a conference was held in the apartment residence of Senator CLAUDE PEPPER, 1661 Crescent Place, N. W., from approximately 8:30 p.m. until 3:07 a.m. In attendance were observed subject CHARLES KRAMER; MARTIN POPPER, vice-president, National Lawyers' Guild; HERBERT SCHIMMEL, presently with Congressman GEORGE BENDER's Subcommittee on per diem basis; and HERMAN EDELSBERG, now with Anti-Defamation League of B'nai B'rith. *(X) u*

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INFT [C-516] On September 25, 1947, LUKE WILSON, local representative, Pro-
 HT 1116 HT 1116 gressive citizens of America, and Communist Party sympathizer
 and "angel", contacted C. B. BALDWIN to present an idea for
 BALDWIN or some other organization in Washington. WILSON suggested a
 super duper mass meeting in Washington about the time of the Hollywood
 hearings which start October 20, 1947, with (CHARLES) CHAPLIN and other
 Hollywood celebrities especially invited to rally around. BALDWIN stated
 they were already working on this. WILSON inquired whether BALDWIN could
 get H. A. (HENRY WALLACE ?) but BALDWIN stated he would be in Palestine.
 BALDWIN asked if MARTY POPPER had discussed the matter with WILSON who
 answered in the negative. (u)

BALDWIN stated he planned talking with CLAUDE PEPPER about the
 matter Sunday and that POPPER had already talked with PEPPER. BALDWIN said
 the affair should not be sponsored by PCA but PCA would probably do all
 the work. He wanted PEPPER to hold a hearing with HELEN DOUGLAS, GLEN
 TAYLOR, and someone else he can get and let them sit as an informal
 committee against the un-American Activities Committee. Such hearing
 would be held in one of the caucus rooms of the Senate or House office
 buildings. BALDWIN said PEPPER is interested but he BALDWIN had not talked
 with him personally. (u)

WILSON inquired what BALDWIN thought of the mass meeting idea,
 and BALDWIN said it was wonderful suggesting it be held at the Watergate.
 However, WILSON said it was too late, and it would be better to hold it
 at Turner's Arena which accommodates six or seven thousand people. WILSON
 mentioned CHAPLIN and GENE KELLY or people like that could make a special
 appearance, and they could have a colossal thing with all the trimmings.
 BALDWIN agreed they could put on something like that if they get the thing
 rolling. BALDWIN further mentioned CLAUDE PEPPER is going to the West
 Coast for the United Jewish Appeal organization. He stated he attempted
 to call GEORGE (PEPPER?) and ascertain if Senator PEPPER could stay at
 EDDIE ROBINSON's and whether EDDIE would have a bunch of people in and get
 them steamed up about the affair. In that way they might be able to gather
 an entire group at an informal meeting or dinner party. They further
 agreed perhaps Congressman SABATH could be used in connection with the idea.
 WILSON raised the question whether BALDWIN's idea might conflict with
 Congressional courtesy. (u)

INFT [C-519] On the afternoon of September 26, 1947, MARTIN POPPER contacted
 MI 7232 BEANIE BALDWIN, New York City, asking whether BALDWIN had re-
 ceived any word on this appointment for the 29th. BALDWIN
 stated he had been unable to reach CLAUDE (PEPPER) until 9 p.m. last night,
 and CLAUDE is to wire whether BALDWIN should meet him in Stamford, Connecti-
 cut, at 4 p.m., Sunday afternoon, and drive him over to see WALLACE. BALD-
 WIN told POPPER he had talked with their California committee, GEORGE
 PEPPER, and had asked him to talk with the Robin (?) about having a meeting (u)

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at EDDIE ROBINSON's house and to see if they could get a dozen or fifteen or twenty of the most prominent people in the Hollywood group, particularly those who have been subpoenaed, and then put the heat on CLAUDE there to have this meeting. (X)u

BALDWIN indicated he would be in the office tomorrow and then go to Boston for three or four days on the WALLACE trip. BALDWIN inquired if POPPER knew BOB KENNEY is coming in and said he would take BOB up there. MARTIN inquired if KENNEY would make that whole tour, and BALDWIN said he would certainly make the first part of it. BALDWIN said he would be in Boston Tuesday and Wednesday, in Pittsfield Thursday, and then thought he would leave them and spend Friday in his office. BALDWIN mentioned BOB (KENNEY) had canceled out all the loafing (phonetic) in Minneapolis and decided to go to a PCA meeting in Portland instead. (X)u

POPPER indicated because of this appointment he hoped to have with CLAUDE PEPPER, he would have to be in Washington Monday. However, from what BALDWIN said, that is out. BALDWIN said they should know by noon tomorrow (Friday) whether PEPPER would stop off to see WALLACE as he BALDWIN was to meet him in Stamford and drive over there, and then BALDWIN said he would get in touch with POPPER. BALDWIN added he thought it extremely important that he and POPPER sit down with KENNEY on this political thing and believed it extremely important that POPPER and BALDWIN get together even before talking with KENNEY. (X)u

BALDWIN suggested POPPER arrive MONDAY and have dinner with him. BALDWIN said KENNEY is very confused about this whole independent candidacy thing, and POPPER commented they would have to get the picture from him and determine what is happening out there. BALDWIN said BOB's tendency and the tendency of all these guys from California is they are inclined to view these things in terms of the situation in California and not nationally. (X)u

POPPER said it would be a good idea if they could persuade WALLACE and PEPPER to let BOB be a sort of informal campaign manager within the Democratic Party. POPPER said that is the sort of thing HAROLD (YOUNG?) was supposed to do but is not doing, and PEPPER believes KENNEY is the only Democrat around the country who could do that. BALDWIN said he thought that is all right as long as "We have a firm understanding with him about what has to follow," with which POPPER agreed. POPPER added he thought in that context KENNEY would understand that and go for it a whole lot better because he will see a practical effort made along the lines he believes are sound, and at the same time see the ultimate goal which is the result of at least the effort he wants to make, and WALLACE publicly indicates he is going to make. (X)u

POPPER stated after all what we say we have got to show the people we mean seriously, and he feels the more they come into that conven- (X)u

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tion with strength, the more likely they are to get guys like KENNEY and CLAUDE PEPPER and others to see the ultimate solution. BALDWIN stated he had talked for forty minutes with PEPPER on the phone and it is obvious he regrets the thing. POPPER stated he had stayed with PEPPER until 3 o'clock in the morning last week, and PEPPER tried in forty different ways to tell POPPER how unhappy he is. POPPER guessed the idea now is to get PEPPER and WALLACE together publicly in some form. (S)U

BALDWIN mentioned he had arranged this meeting yesterday and today went over to see WALLACE, that CLAUDE is all for it and it is just a matter of when he can get down here. POPPER inquired how GEORGE PEPPER reacted to the idea and BALDWIN stated terrific. POPPER said the hearing should take three or four days and should involve three or four people beside CLAUDE. BALDWIN said they should try and get HELEN DOUGLAS and GLEN TAYLOR and POPPER suggested SABATH. (S)U

[C-445] (S)U
[KAP 2168] On September 26, 1947, CHARLES KRAMER conversed with WAHL who stated the only thing he had on his mind was he had been planning to tell KRAMER that he had spoken with Mr. WALLACE on the phone a couple of weeks ago and later had about an hour's talk with HAROLD YOUNG up at PCA. During the course of this YOUNG told WAHL that HENRY (WALLACE) is going to Palestine during October which has not yet been announced, and he wanted WAHL to make some introductions for him, etc. WAHL said he asked who would go with HENRY, and HAROLD said maybe MIKE STRAIGHT. WAHL said he told YOUNG he did not believe that was the right combination for that kind of trip adding WALLACE is going straight out there, spend eight days, and come right back. WAHL said he was wondering whether KRAMER could go instead of STRAIGHT, and KRAMER said, "Oh boy, I'd love it." WAHL asked if KRAMER was not having rather intimate relations with those people. WAHL stated he was supposed to call YOUNG back last week but had been putting it off until he could discuss it with KRAMER. They agreed to get together in WAHL's office that afternoon. (S)U

[C-519] (S)U
[MI 7234] Subsequent to the above two conversations, BEN MARGOLIS, Los Angeles, contacted POPPER concerning a legal case. POPPER inquired of MARGOLIS concerning who is handling the people subpoenaed by the House un-American Activities Committee, and BEN said he is handling it locally and present plans are not to have anyone come east. POPPER said he would look forward to their arranging counsel in the east through him. BEN requested POPPER to dictate a brief of any ideas he has adding they should not discuss it at that time. POPPER informed MARGOLIS GEORGE PEPPER has been told about one of his ideas, and BEN can talk to him right away and should request PEPPER to tell him about the discussion BEANIE (BALDWIN) had with him. (S)U

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On the morning of September 29, 1947, BEANIE BALDWIN, New York City, contacted POPPER stating their plans were greatly upset that BOB (KENNEY) could not get to New York and is flying to Boston. BALDWIN continued he is flying to Boston and requested POPPER to fly there also. POPPER inquired if BALDWIN thought it worthwhile for him to do this, and BALDWIN stated he did. BALDWIN said the present plan is for KENNEY and BALDWIN to leave WALLACE and this group Thursday at midnight, arrive in New York Friday, and go on to Philadelphia Friday afternoon. POPPER asked what BALDWIN had in mind which would make it useful for POPPER to go to Boston, and BALDWIN replied to be sure they have no conflict on this independent ticket business. (X) U

BALDWIN continued that he (BOB) would be with WALLACE for the next three days. POPPER inquired whether BOB would talk at any of the meetings, and BALDWIN said we have put him on at this big meeting in Boston tomorrow night. (X) U

BALDWIN said on this thing with CLAUDE (PEPPER) we met CLAUDE yesterday at 5 o'clock and we had dinner with H. A. (WALLACE), with him for five hours, and he put him on the train at 1 o'clock this morning. He declared the guy is unresponsive on this un-American campaign thing and right now his mind is on this book and the general political situation but they are not giving up. BALDWIN suggested POPPER should try and see him today as he would be in his office all day, and POPPER stated he had this in mind which was one of the reasons he did not wish to come to Boston. BALDWIN stated he did not think there was much POPPER could do with CLAUDE and it might be just as well if he handled it by phone. (X) U

BALDWIN stated he was shifting this thing to Hollywood because (garbled) is excited about it. BALDWIN stated he had not mentioned the project to H. A. at all. POPPER then stated he thought BALDWIN was right in shifting it to Hollywood and thought BALDWIN should let GEORGE PEPPER know that he (CLAUDE PEPPER) is willing to meet him for dinner. BALDWIN said he had to get in touch with CLAUDE tonight and CLAUDE wants to talk with KENNEY which is very important. BALDWIN said he thought CLAUDE is pretty well straightened out on what he would do in California and POPPER remarked he hoped CLAUDE does not get himself in the middle between KENNEY and JIMMY ROOSEVELT. (X) U

[C-518]

[HT 1128]

Following conversation with BALDWIN, MARTIN POPPER contacted BENJAMIN DREYFUS, Garfield 18284, San Francisco, thanking DREYFUS for sending him that thing (letter concerning political matters) and stating that the second thing he asked DREYFUS, namely, what to do about our friend, had not been done. DREYFUS said he did not know what the solution is. POPPER related BEANIE BALDWIN had called urging him to go to Boston, and that he is willing to go but does not know what to do about ironing out the differences between JIMMY ROOSEVELT and BOB KENNEY. POPPER said BALDWIN thinks BOB needs straightening out and POPPER wants DREYFUS' advice. (X) U

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DREYFUS said he thought it would be useful for POPPER to go. DREYFUS mentioned that he had attended a Democrats for Wallace meeting on the peninsula and he (KENNEY ?) had spoken but never mentioned the third party anywhere and POPPER commented he understood KENNEY's position is that it is unmentionable as far as he is concerned. DREYFUS said he counted it a lucky break that nobody asked him any questions (on the subject). POPPER said BALDWIN seems of the opinion KENNEY has to be sold on the fact he should cooperate with the third party movement. DREYFUS stated he thought KENNEY's attitude is still that he thinks it is a dead duck and is not going to work. He thinks it is a failure before it starts. POPPER accused DREYFUS of becoming a lousy politician and said he could not tell from the letter whether DREYFUS thought it would work either. DREYFUS stated, "I'll be damned if I'm going to put anything in writing like that, POPPER." (X)U

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POPPER then inquired what he was supposed to say (to KENNEY) and asked what does DREYFUS say to him as he wants to say the same thing. DREYFUS stated the main thing he said to him is that we are very serious about this Democrats for Wallace and we are not going to leave it out on a limb and let it die in favor of this more attractive possibility, that there is a genuine worthwhile objective to seek the Democratic nomination and we think we can help him get it. POPPER then stated it gets down to this to say the Democrats for Wallace Movement cannot be harmed by having a friendly relationship with these people and in fact it can be helpful. (X)U

DREYFUS said right after the third party thing was launched he (KENNEY) wanted to put the Democrats for Wallace on ice and not do anything about it which DREYFUS thinks is not a good idea. POPPER said he wanted to make sure it is all right to tell KENNEY it is very imperative and they were going to give him all the support in the world and have him go ahead on the Democrats for Wallace. POPPER inquired if the Democratic Party was still fighting and if DREYFUS saw any immediate prospect of KENNEY and JIMMY ROOSEVELT getting together. DREYFUS related the statements of ROOSEVELT on Meet the Press radio program in which he stated he would prefer TRUMAN to WALLACE in the White House. DREYFUS stated however there was the possibility of their working together on issues and matters such as Congressional candidates. (X)U

[C-518] [HT 1130] On the same afternoon, September 29, 1947, POPPER contacted BEN MARGOLIS, Van Dyke 7153, Los Angeles, talking with one JOHN ----. JOHN mentioned they represent a number of people in Hollywood who have been subpoenaed to appear before the un-American Committee and they would like a place where these people could stay in Washington outside of a hotel. JOHN mentioned there would be twelve or fifteen and suggested renting a house. POPPER said this could be done although it would be rather difficult. (X)U

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JOHN inquired whether POPPER knew what their objective is and stated he would not discuss his legal theory on this because POPPER knows what it is. JOHN requested POPPER to give some thought to whether the Guild could arrange the thing and POPPER asked him to call GEORGE PEPPER and discuss the thought which POPPER advanced and has been generally approved as a method for taking the offensive. He explained this involved a Senator who is going to be out there tomorrow and the day after who is supposed to get together with a group of people. POPPER said GEORGE (PEPPER) is supposed to be helping to arrange it. The plan was a simultaneous hearing by a group of senators and representatives in the Capitol where these people could really say what they wanted to say. JOHN said he thought this was discussed last night and did not hit because they felt this type of hearing can't attract much interest. PEPPER explained he is talking about a hearing at the Capitol by a group of Congressmen and Senators including the senator who is going out there and also MAR-GOLIS' Congresswoman which could be a terrific forum. (X) u

[C-518]

[HT 1131]

Subsequently on the same afternoon, September 29, 1947, Senator CLAUDE PEPPER contacted MARTIN POPPER mentioning he had a very pleasant week with CHARLES (possibly CHARLES MARSH, publisher) and then had gone up to see ANGUS (CAMERON of Little Brown Company) who was pleased with the book idea and thought they had the right thing to tie up domestic and foreign policy. He quoted ANGUS as saying, "I believe you have got the right slant on it now," so that PEPPER should go ahead with it and ANGUS is working on it there with the company. POPPER remarked he saw CHARLIE (KRAMER) and HERBERT (SCHIMMEL) in New York yesterday and he had a talk with Mr. WALLACE. PEPPER continued about his book stating anything in the form of ideas which would fit in POPPER should put down adding they were just following the general thesis that war is impossible as it costs too much and is too deadly and destructive, and that we must find peace; further that the ideal course is to aid and side with the democratic forces throughout the world in building peace and democracy. (X) u

The way to do this is to realize that foreign policy is the reflection of the domestic policy and to put in power those people and philosophies of democracy, and this is the best way to start untangling this complicated web. POPPER agreed and said he would do all he can. POPPER said MARTIN has helped a great deal and suggested he dictate a note or memo which would fit in adding "Let us enrich as much as we can." POPPER inquired whether CLAUDE had gotten the information he had given the boys about the discussions POPPER had with ----- and PEPPER stated he had but there were no developments, and if it turns out they are very anxious for PEPPER to be in Florida on October 6 to deal with the flood situation. (X) u

POPPER asked if PEPPER had decided to call GREEN directly, and PEPPER said he thought he would not. Apparently this conversation concerns (X) u

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efforts to have PEPPER speak before the annual convention of the American Federation of Labor on the West Coast. POPPER stated the impression he had gotten in talking to ~~SATCHER~~ (phonetic) is that it would not be a bad idea for PEPPER to call GREEN and indicate he was going to be in California and felt as he did about the possibility of speaking on the Taft-Hartley Bill. POPPER indicated STACHER and ~~EENTON~~ had spoken to GREEN and on the basis of their discussion he thought GREEN's reaction might be good, if PEPPER approached him. (X)u

PEPPER again urged that he had to be in Florida for the flood meeting on October 6, and POPPER suggested PEPPER arrive in San Francisco on October 4 or 5 when all the leaders would be there and sort of get together in some sort of press conference where the press would see him with them and demand some kind of statement on the Taft-Hartley Bill. POPPER added "Just so long as everybody saw you together with them the day before the convention, that you talked with them about the coming session of Congress in relation to the repeal of the Taft-Hartley Bill. That would be just as great an effect on the country." PEPPER agreed with this. (X)u

C-502
MIA 776 (X)u On the afternoon of October 3, 1947, CHARLES KRAMER contacted WAHL who related he had talked with CLAUDE (PEPPER) last week about CLAUDE's getting together with a number of others and holding a kind of informal hearing at the same time this (un-American Activities Committee hearings) was being held at which these guys could come forward and really put on a good show. WAHL mentioned CLAUDE is out there at present in Los Angeles and is going up to San Francisco, and that if BART (CRUM) is going to take this over or decides to do so BART should have a talk with him about combining their efforts to really do a job, and there is a terrific opportunity. (X)u

WAHL stated as a matter of fact CLAUDE last week talked with him (?) in New York and CLAUDE was going out there to have a talk with some of the people in the industry about putting on a real fight. WAHL stated with BART as the front man they could really outdo HOWARD HUGHES all over. CHARLIE said the best way to get to CLAUDE in Los Angeles is through EDDIE ROBINSON and through a guy by the name of JAMES SHEPPARD who is a big lawyer in Los Angeles. KRAMER thought it terribly important to get BART in on the thing and WAHL said BART is disposed. WAHL mentioned he had been contacted by BART while WAHL was in New York and checked with a couple friends and both decided BART should get in with both feet. (X)u

WAHL mentioned the job required a lot of cooperation and he had asked HERMAN (EDELBERG) to do something but HERMAN does not seem to be following through. CHARLIE said he gave HERMAN a number of suggestions the principal one to see BUCK who has a considerable file but more important the personality of a good guy like that could do more with less material (X)u

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than -----. It is believed EDELSBERG is presently employed by Anti-Defamation League. KRAMER remarked he knew a lot of writers and his own feeling is this is closely related to WAHL's work and he is very much impressed with the Jewish angle here. KRAMER said he knew GOLDWYN's feeling about this whole business; that a lot of the big time, particularly Republican producers, are driving a wedge between the producers and the workers in the industry, but a guy like CRUM can do the job of presenting a united front for all of them. He said the Jewish angle is terribly important for GOLDWYN, for WALTER WANGER, Warner Brothers, and so on. WAHL agreed CRUM has a terrific press appeal and anything he had to say would be lapped up. KRAMER said he wished DAVE would call CRUM and have him grab hold of PEPPER and have a long talk with him and it might be a good idea to bring BARNEY DREYFUS into the talk. (X)u

C-502 [u] On the same afternoon, October 3, 1947, BARTLEY CRUM, San Francisco, contacted WAHL who asked if BART is going through with that thing in Washington, and CRUM stated he assumed so but has not definitely made up his mind. DAVE said there is a good body of organizations ready to work with BART here, and that WAHL heard PEPPER is in Los Angeles. CRUM stated he saw PEPPER yesterday and CLAUDE thinks they should make an affirmative fight but CRUM does not think the industry is prepared to make such a fight. CRUM does not know about GOLDWYN. (X)u

WAHL said a couple of his boys spoke with him about this thing the other night and felt he was interested in returning to Washington while this was going on on the House side and set up an informal committee of liberal senators and congressmen and hold some informal hearings for these people where they could really speak openly and correctly and have that as a sort of press conference forum for the real facts and real answers to this committee. CRUM thinks that's the way it should be done. CRUM said PEPPER was leaving Los Angeles today but added he would help in any way he can and that is already arranged for. (X)u

WAHL urged that people around here feel CRUM is the guy to handle it and CRUM stated there is a basic weakness, not on his part, in the position which he could not go into at this time but said WAHL could guess. CRUM stated therefore he was very eager to find out from WEISMAN (phonetic) if he was going ahead--if they wanted to go ahead with the pictures deal because then they might make representations to the committee to get these two fellows on their way to Germany lining up shots. BART said the first thing to find out is whether WEISMAN and WILT are going ahead with the financing of it, certainly the film will be needed. Further conversation concerned the majority UN report on Palestine and whether the government would support this report. (X)u

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[C-516
HT 11147]

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On the morning of October 4, 1947, BOB SILBERSTEIN, secretary, National Lawyers Guild, contacted attorney DAVE REIN who was co-counsel for GERHART EISLER, stating they are thinking seriously of organizing a meeting under the auspices of the Guild's National Committee on Civil Rights at which they will discuss the activities of the Congressional Committee from the standpoint of procedure and violation of basic policies with an address by CHARLES HUSTON (local colored attorney) on the significance of the Committee's attitude toward minority groups. This would be followed by a spokesman of the subpoenaed movie people, the idea being that CHARLES CHAPLIN, RING LARDNER and one other person would speak at a tentative date, October 17, with ROGGE presiding. SILBERSTEIN said his problem is to get a committee to carry on the necessary work and they would have to obtain a professional publicity man. He said his wife had volunteered to give her entire time to the project to contact various organizations. (S)(u)

REIN stated he thought PCA was going to have a meeting in this regard and SILBERSTEIN advised PCA was considering such a meeting but the people in California had indicated preference for a non-political forum and PCA now understands the Guild is considering the meeting and though reluctant will give up its plans. They are reluctant because they have already scheduled a two-day conference on October 25 and 26 in New York which he described as a thought control conference. REIN inquired about the size of the meeting contemplated, and SILBERSTEIN stated MARTIN POPPER had said unless CHAPLIN and some other key people would speak they would not undertake the project, and if they did they expected a thousand or more people. REIN suggested they have someone sing, and when SILBERSTEIN stated there was no one in the group in that category, REIN suggested they obtain someone. (S)(u)

REIN stated he had discussed this project briefly with LUKE WILSON and understood from WILSON the Congressional Committee had deliberately avoided issuing a subpoena for anyone with a real reputation other than CHAPLIN for fear of such persons' getting favorable public reaction although they were just as subversive as some of the other people subpoenaed. REIN suggested to counter this they get KATHERINE HEPBURN and GENE KELLY on the ground it is as much a threat to them as the others. (S)(u)

[C-445
KAP 2186]

On the night of October 4, 1947, HERB SCHIMMEL talked with CHARLES KRAMER referring to a small news item reflecting a statement by PEPPER on the west coast. SCHIMMEL stated it was an interesting statement in which PEPPER lashed out against this whole loyalty business and was very similar to the one he had made to KRAMER and SCHIMMEL that day discussing the same subject. SCHIMMEL quoted PEPPER as saying if he were asked about his loyalty he would say, "I am an American citizen and I have certain opinions and I have committed no crimes." KRAMER commented PEPPER must have had a session with those guys out there. SCHIMMEL (S)(u)

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replied they were his own thoughts from way back. They agreed he must have had a meeting with the producers. KRAMER said ROBINSON must have gotten him around to WANGER. SCHIMMEL mentioned PEPPER had made a rather funny statement which came from the heart that he thinks we are going to have peace and he is not willing to be one of those who are joining the attack against Russia in order to get votes. KRAMER mentioned to SCHIMMEL he thought BOB KENNEY was going to be there too (Philadelphia-PCA meeting?) and suggested discussing these terms with BOB KENNEY. KRAMER suggested if possible he should try and have KENNEY nail CLAUDE PEPPER out there and have a little session with him. (X)(u)

CONF. INFO [C-519] MI 7305 On the night of October 6, 1947, BOB KENNEY at MARTIN POPPER's contacted KRAMER and asked if CLAUDE (PEPPER) is coming back and what's the story. KRAMER indicated PEPPER is in Florida and may be back late tomorrow or the next morning. KENNEY stated he had a reservation to return to Washington on the 19th on that Thomas Committee thing. At least he was told he had an assignment back here. KENNEY stated he talked with HERB SCHIMMEL in Philadelphia with reference to their plans in Washington. KENNEY added it looked as if they would have quite a show. KRAMER said it was too bad KENNEY and PEPPER had missed each other and KENNEY stated they would be able to pick up the pieces when he returned here on the 19th. KRAMER inquired if KENNEY saw the newspaper account of CLAUDE's advice to the people out there. No. CHARLIE said they should make a very simple statement: (1) We are American citizens; (2) We have committed no crime; (3) Our opinions are our own. BOB thought the last could be established as a matter of law but the other two are matters of opinion at which both laughed. (X)(u)

CONF. INFO [C-516] HT 1149 On the morning of October 6, 1947, DAVID REIN conferred with BOB SILBERSTEIN who stated he had the Press Club tied up tentatively which has a seating capacity of 700. REIN commented the Press Club would be small. REIN suggested that PAUL PORTER of Arnold Fortas and Porter should be invited to participate, adding PORTER is heavily involved in the State Department cases, and that people have said PORTER is outraged. SILBERSTEIN stated he had read about those cases which are very mysterious to him. REIN explained the people were fired from the State Department and have no reason why except for being disloyal. SILBERSTEIN corrected this stating the people were fired because they were considered poor risks. (X)(u)

On the afternoon of October 6, 1947, BOB KENNEY advised MARTIN POPPER he was going to the Press Club to listen to the ball game and would return by 6 p.m. to the University Club and wanted POPPER and his wife to join him for dinner. (X)(u)

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CONF. INFO [C-518] HT 1151 On the afternoon of October 6, 1947, MARTIN POPPER contacted BEN MARGOLIS, Los Angeles, stating he wanted to discuss the book problem about which MARGOLIS called BOB (KENNEY). POPPER mentioned speaking with BOB last week and said BOB wants to have a meeting (X)(u)

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here before the opening day. POPPER continued the only available place is the Press Club which will enable them to get a lot of publicity. POPPER further stated the meeting would be under the auspices of the National Civil Rights Committee (Lawyers Guild ?) with the emphasis on civil rights, and they will get BOB to preside and BART (CRUM) to be one of the speakers, and will also try and secure EARL HARRISON, Dean of the Pennsylvania Law School, and two guys out there (Los Angeles). POPPER stated the two they would need from out there are the actor and RING LARDNER, and POPPER will also contact DONALD OGDEN STEWART who is in New York. (X) U

They discussed the most opportune date and POPPER said it should be on October 20 or 21 because the 19th is on Sunday and would be bad from a publicity standpoint. POPPER said MARGOLIS' guy don't go on until the 23rd. (X) U

Thereafter POPPER was contacted by GEORGE PEPPER (Los Angeles ?) who stated in order to arrange transportation his people would have to know the date of the meeting in Washington. PEPPER informed him they had decided on the Press Club. He stated they had to have two guarantees. One was that they get LARRY PARKS and RING LARDNER, Jr. He continued they would have to have enough money to run the thing. POPPER stated the Guild could not put up the money and PEPPER said PCA in Southern California is broke and cannot put up the money. POPPER suggested PEPPER contact MARGOLIS about money and get it straightened out. PEPPER said as far as personalities are concerned they will have the whole nineteen here. POPPER said all cannot speak but they can advertise that LARRY PARKS will speak. They again discussed the date, and PEPPER said some of his people would like to have it on the 19th, the night before the opening of the general hearing on October 20. (X) U

With reference to the meetings in New York involving WALLACE and PEPPER, confidential sources indicate HERBERT SCHIMMEL and CHARLES KRAMER drove to New York on the morning of September 28, 1947, and returned to Washington around 4 p.m., October 1, 1947. During this time KRAMER indicated on September 29, 1947, they accomplished as much as could be done and it was not too bad. He told his wife they had spent a very pleasant late afternoon and evening with the two gentlemen and really in many respects it was quite wonderful but he did not know how much practical -----will come out of it. (X) U

On September 30, 1947, KRAMER indicated to his wife he would probably be at BEANIE BALDWIN's and stated they had a piece of work to do. (X) U

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A review of the information received in this office from various confidential informants reveals that the information set out hereinafter and appropriately designated to the proper informant is of pertinent interest in connection with the Hollywood hearings of the House Un-American Activities Committee. (X) u

[The most significant is a conversation at 5:10 P. M., October 16, 1947, between BARTLEY CRUM in San Francisco, California, and MAX LOWENTHAL, Advisor to the American Jewish Conference with offices in New York City, DAVID WAHL and CHARLES KRAMER in Washington, D. C. LOWENTHAL apparently is in Washington for the additional purpose of attending a conference or conferences with General CLAY and various Jewish organizations. This conversation is being summarized below: (X) u

CONF. [G-502] [MIA 833] MAX (LOWENTHAL) first contacted CRUM and began by stating he understood when CRUM arrived in Washington there is going to be so much going on they would wish to God they never heard of this committee, still less of CRUM. MAX inquired whether JOHN (DIERKES ?) had sent CRUM something, and BART said it had not arrived yet. CRUM indicated he was flying east tomorrow, would be in Chicago tomorrow morning, and in Washington Saturday arriving about noon. LOWENTHAL inquired specifically concerning CRUM's program upon arrival. (X) u

CRUM explained they were not going to be recalcitrant, not going to be offensive, not going to be defiant. He said they would make a motion to squash the subpoenas immediately on the ground that there was no lawful legislation, and that no ---- (?) legislation can come about as a result of this investigation; secondly, that this is a thought control deal. He stated they were all going to take the oath and remarked he had a hell of a row with the extreme left group and last night made them take the oath of allegiance and pledge to the flag. (X) u

CRUM continued that on the hearing they would demand open hearings and the right to cross-examine adverse witnesses. Also they were going to demand the right to file statements and would try and make a headline every morning before 11 o'clock. WAHL interrupted to inquire if CRUM desired to be met by the press at the plane, and CRUM indicated he did. (X) u

LOWENTHAL then volunteered his personal views declaring CRUM could throw them (Committee) in the wastebasket and recalled in a previous instance on the Senate side WENDELL WILKIE had scared the life out of Committee members without doing a really good job. LOWENTHAL declared this committee has been set up by Congress to conduct thought control and stated there is no sense trying to attack it on that ground or on the ground of civil liberties. (X) u

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LOWENTHAL stated they are so weak and open to attack on grounds which will appeal to the public that if CRUM chooses grounds with which the public is unsympathetic, he will throw away a wonderful opportunity. LOWENTHAL argued CRUM's big fight is not at the time of the hearings at all but must be before the hearings. He stated CRUM will have to make the issue for the press and should take the offensive before the hearings begin. (X)u

LOWENTHAL told CRUM he should get off the plane and WAHL would have a few people to meet him. He suggested that CRUM would have to do something in the beginning and should not go into detail but make it very short advising them (press) that he would have plenty more to say at a conference for the press, probably on Monday. MAX said CRUM should take the gloves off and say these guys should be removed from Congress, and this is one of CRUM's principal purposes in coming to Washington to present the facts on that. (X)u

LOWENTHAL continued on Monday at a press interview CRUM should present some of the movies in which the witnesses participate, not the whole list, but three or four. CRUM commented they have the whole list of everything. LOWENTHAL observed they are completely American in the American tradition and what the committee is trying to do is interfere with this industry telling it how it should operate. He said they are trying to set up a Congressional board of censorship which is an interference with private American enterprise. (X)u

LOWENTHAL continued CRUM should consider a further press interview on Thursday. He counseled taking up the question of the Committee and what they have failed to do and mentioned material is being prepared for CRUM now. LOWENTHAL said two members of that committee are on the Veterans Affairs Committee and have bottled up necessary veterans' bills. Further, a couple of men on the committee are on the House Committee on Education and Labor which has to do with housing and they haven't done a damn thing about that. Instead they take a hundred and fifty-day holiday and run off a little fracas of this kind. Further, they have a few other points like that, all indicating these tax-exempt Congressmen should be removed. (X)u

LOWENTHAL mentioned he had a lot of stuff for CRUM, and that JOHN (DIERKES) had sent him some stuff. LOWENTHAL said he was meeting JOHN tonight and also meeting another guy in New York tonight who may have to come down here. LOWENTHAL said he would be back Sunday night or Monday. (X)u

LOWENTHAL again referred to the legal motions CRUM had mentioned and stated he does not think very well of these motions, that they are small stuff and will get him absolutely nowhere, and if he has not won his battle by that time, he is licked. (X)u

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At this time LOWENTHAL had ELLA SHALIT read to CRUM a statement (press release) to be given to the press Friday, October 17, a copy of which was furnished to the Bureau on October 17, 1947, and is not being set forth at this time. (X)u

(Thereafter LOWENTHAL continued with his suggestions.) He observed the Committee may be unwilling to allow CRUM to have available the necessary facilities to enable the public to know what's going on including television, radio, movie tone, cameras, etc. He urged CRUM not to ask for a damn thing but have them there and produce them and be able to show all the facilities for getting the facts to the public are proper and if any are excluded the newspaper boys will write the necessary stories. CRUM remarked the camera men are already on their way. LOWENTHAL said when the men go into action the Committee will be scared to death and every flash bulb which goes off will look like a bomb. (X)u

LOWENTHAL further suggested at the second or third press conference prior to the hearings CRUM should have present a committee of actors and actresses. CRUM advised LOWENTHAL that DAVID SELZNICK, KATHERINE HEPBURN, and a group of about ten others of similar stature are going east and want to know why they have not been subpoenaed. LOWENTHAL indicated they should be at his press conference after CRUM said they would be working with him. LOWENTHAL said they want some beautiful girls for the press boys to see. (X)u

In concluding, LOWENTHAL admonished CRUM he was going to help him all he could but wanted CRUM to bear in mind that in his talks with CRUM only one other person was present and that is DAVE WAHL and he does not want anyone else to learn about it. (X)u

DAVE WAHL conversed with CRUM briefly concerning clearing a matter in DAVE NILES' shop, presumably Palestine matter at the White House. Then DAVE again referred to the hearings stating CRUM and LOWENTHAL should get together Sunday and from then on alone with very few other people, only people in whom they have confidence. WAHL mentioned how touchy MAX is about other people. (X)u

CHARLIE KRAMER then spoke with CRUM suggesting having the mobilization people send BOB SHAW along although he is not on the list of those subpoenaed. KRAMER said he is an old experienced newsman who would possess excellent contacts here and be very valuable in correlating a lot of things. KRAMER also suggested CRUM should deputize three or four of them to act as their own publicity agents here. He specifically recommended for this SAM MOORE, president of the Radio Writers Guild. (X)u

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CRUM concluded by stating he would wire WAHL about the time of arrival and if WAHL could have the pressmeet him at the plane he would have this statement to release to them. CRUM requested WAHL to get him a suite at the Hay-Adams or similar hotel as he did not wish to stay at the Shoreham, which WAHL thought a good idea. CRUM inquired about DIERKES and WAHL said he was coming down from New York tomorrow. CRUM mentioned last night the meeting went off wonderfully. Everyone in Hollywood is united on this deal including very conservative forces. In reply to WAHL's question, he said the producers are split on this thing. WAHL asked if CRUM could not get them excited about the anti-Semitic implications of this thing, and CRUM stated he was bringing that into the picture. (X)u

Other conversations of interest in this matter are summarized hereafter arranged according to date of conversation. (X)u

[C-519] (X)u On October 7, 1947, BEN (MARGOLIS), Los Angeles, contacted
[MI 7312] POPPER advising he plans to come east some time this weekend and inquired whether POPPER would be in New York Saturday and Sunday. POPPER stated he would be in New York Saturday but would like to avoid being there Sunday. POPPER mentioned there is a meeting Saturday of the National Executive Committee of the Guild and "Most of us" will probably be tied up with that meeting, so POPPER suggested making it definite "to spend Sunday at this." (X)u

[C-516] (X)u On October 8, 1947, DAVID REIN contacted BOB SILBERSTEIN,
[HT 1156] National Lawyers Guild. BOB inquired if REIN had made a start on the meeting. REIN said he did not know what to do unless they have a meeting set up to let people know about it. SILBERSTEIN stated as soon as they can get clearance from CRUM they can proceed. REIN mentioned he had a thought, that when they get all of the collective talent together from Hollywood, they could put on a little skit or something of the sort rather than merely have speeches but he did not know how the Hollywood people would react to this suggestion. BOB commented all of the Hollywood people are writers except one person. REIN insisted after all this is Hollywood, and they should be able to do something more than merely have someone say the Committee stinks. (X)u

[C-518] (X)u On the same date POPPER contacted ABE UNGER, New York City.
[HT 1156] UNGER said he had been up to see JAVITS (Representative JACOB K. JAVITS) but JAVITS has a meeting that night. UNGER still thinks the idea of a congressman is good. POPPER remarked he had thought of JAVITS or (ADOLPH) SABATH. UNGER wondered whether there was anyone outside New York City, and POPPER said the only one he could think of was (RICHARD J.) WELCH of California. POPPER also thought of GEORGE H. BENDER but said he would have to check on BENDER. UNGER also mentioned ENGEL (phonetic) and added maybe CIO from the record could advise POPPER whom they considered a good man. (X)u

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UNGER said it was too bad they did not have a woman. POPPER advised him no woman had been subpoenaed but they do have HELEN DOUGLAS, but it was difficult to get her unless they could persuade the people in California to put pressure on her. UNGER suggested KATHERINE HEPBURN's mother, and POPPER stated they had thought of that, not only her mother but KATHERINE HEPBURN herself, and observed she had attended a meeting in California the other day. UNGER mentioned HOPPER SIBLEY who, he said, is from Russia and a very classy person. (S) U

POPPER stated in conclusion thus far the plans seem to be on the hearing itself and that BEN MARGOLIS, CRUM, KENNEY, and POPPER will be working on it. He said MARGOLIS is coming east and POPPER thought they could work together on this Sunday. (S) U

[C-518] (S) U
[HT 1157] On the same date POPPER contacted BEN MARGOLIS, Los Angeles, advising the Washington meeting is set for October 20, and he is calling BOB (KENNEY?) to agree to get him to speak, and he wanted to make sure CRUM is coming. He said they would like to have a couple congressmen speak and asked MARGOLIS to put the heat on HELEN DOUGLAS to speak and to get some glamorous women. MARGOLIS stated he would arrive in New York Saturday morning. POPPER requested him to attend the National Executive Committee meeting Saturday (October 11) at 10 a.m. at 36 West 44th Street. POPPER stated he is getting out a release and asked if it was all right to use the names of LARRY PARKS and RING LARDNER, Jr. BEN stated it was o.k. but POPPER would have to check for use of DONALD STEWART's name. (S) U

CONF. INFO [C-519] (S) U
[MI 7339] On October 12, 1947, SELMA REIN talked with KATHRYN POPPER who advised there was going to be a dinner for defendants who will testify before the un-American Activities Committee, a lot of movie people. KATHRYN said she is trying to get people who might be interested in helping. SELMA suggested BETTY HAYES and her husband BILL HAYES. KATHRYN stated the Civil Rights Congress is running the affair. She recalled GERTRUDE RODMAN and THERESA LISS had done this many times before but SELMA expressed doubt whether RODMAN or LISS would handle this. (S) U

CONF. INFO [C-516] (S) U
[HT 1165] On October 13, 1947, BOB EHRLICH, AVC, contacted DAVE REIN and inquired who is handling arrangements for the big affair Monday. BOB stated REIN's chapter and his chapter and a couple other AVC chapters would be interested in arranging some kind of affair around one of these Hollywood guys in addition to REIN's meeting. REIN stated he had no direct contacts excepting a west coast lawyer but when they all arrive, POPPER, SILBERSTEIN or REIN will talk with them and REIN will advise EHRLICH. EHRLICH stated AVC has organized a student lawyers' guild on George Washington University campus, and that LEON KAHN (phonetic) had done most of the organizing on the campus. EHRLICH indicated he wanted KENNEY, CRUM, or PARKS to appear before the student guild on the campus along with a movie star. REIN asked about possible friction with the University administration, and EHRLICH stated if the student guild of AVC could not hold the meeting it would get another student organization to do so. (S) U

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[C-516] [REIN] immediately advised BOB SILBERSTEIN, National Lawyers
[HT 1166] [u] Guild, some GWU students were anxious to have CRUM or KENNEY
with some movie star and preferred PARKS claiming he would draw
a full house. (u)

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On the same date BOB EHRLICH informed REIN the student council
of GWU can use Lisner Auditorium for a debate between CRUM or KENNEY and
PARKS against FRANK WALDROP, Times Herald, or Congressman KONSKI for
Wednesday or Thursday, October 22 or 23, 1947, and EHRLICH said he can get
radio time with WINX. REIN immediately relayed this information to BOB
SILBERSTEIN. (u)

[C-516] [u] On the following day, October 14, 1947, BOB (SILBERSTEIN or
[HT 11742] possibly EHRLICH) advised REIN he had gotten the auditorium but
had been unable to line up a speaker. BOB inquired whether
REIN knew FRANCIS HENSON who had been recommended by (BEN) MANDEL, re-
search director for the un-American Activities Committee. BOB explained
he had been directed to MANDEL by Dr. SCHMIDT (phonetic), director of
research for Chamber of Commerce. They discussed the opposition witnesses
and REIN stated the names of ROBERT TAYLOR, GARY COOPER, ADOLPH MENJOU,
and Mrs. ROGERS had appeared in the paper, but he did not think BOB would
want them. BOB stated none of the members of the committee would speak.
They discussed a number of individuals, the apparent purpose being to
select some individuals to oppose their speakers in debate which individuals
would have publicity appeal without possessing any debating ability. (u)

[C-518] [u] On October 14, 1947, MARTIN POPPER in New York City conversed
[HT-1170] with RUTH RIFKIN advising he would arrive in Washington about 11
p.m. that night. He instructed RUTH to have KATHRYN POPPER
secure a full time secretary to begin work Monday morning on the Hollywood
deal and preferred she hire someone known to KATHRYN or RUTH. He told
RUTH to obtain supplies and a mimeograph machine to be delivered to the
Shoreham Hotel which will apparently be the location for the group and
secretary. (u)

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Xc-519 [u] On the morning of October 16, 1947, KATHRYN POPPER contacted

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[C-516] [REIN] immediately advised BOB SILBERSTEIN, National Lawyers Guild, some GWU students were anxious to have CRUM or KENNEY with some movie star and preferred PARKS claiming he would draw a full house. (u)

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[C-519] [REIN] On the morning of October 16, 1947, KATHRYN POPPER contacted [C-525] [DICK] BASULY to inquire if he knew any excellent stenographer who would accept a temporary position with BOB KENNEY and BARTLEY CRUM at the Shoreham Hotel. KATHRYN stated they need two girls, one to start Saturday, and she will be working with them practically all the time. (u)

(U)

[C-518] [REIN] On the same date KATHRYN POPPER conversed with an unknown woman (believed to be GERTRUDE LEEDS, Leeds Employment Agency, 914 G Place) advising of the need for two crack stenographers for a temporary job to last about three weeks which will include a lot of night work as well as Saturdays and Sundays. The unidentified woman inquired whether KATHRYN wanted just good stenographers or the right kind of people. She inquired about their political thinking and said it would be more difficult if KATHRYN wanted her to be careful about that. KATHRYN supposed that would be the thing to do. (u)

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[HT 1177]

On the afternoon of October 15, 1947, BOB KENNEY, Los Angeles, contacted POPPER stating he was sitting with BART (CRUM), BEN (MARGOLIS), and CHARLIE ----. He stated they had decided the motion to quash could be presented Monday, October 20, 1947, and they assumed the stuff will be ready Saturday night or Sunday. KENNEY inquired whether they could get the notice of motion over there before that, and POPPER stated they could not because they would merely deny it in advance and they would not have the chance to even go up there. (X) u

At this time KENNEY stated he wanted to read a statement (press release) to POPPER and gave this statement to KATHRYN POPPER described as an open letter to the motion picture industry on the issue of freedom of the screen from political intimidation and censorship. This is the press release previously furnished the Bureau mentioned on page 3 of instant letter. It is noted this statement originated on the west coast. (X) u

[C-518]
[HT 1178]

Thereafter POPPER contacted HELEN FULLER, New Republic Magazine, advising her of the open letter from the Hollywood people to be ready for press Friday, October 17, 1947. FULLER requested a copy for a preliminary story. POPPER explained the people would be at the Shoreham Hotel beginning Saturday and invited FULLER to attend. (X) u

Thereafter POPPER contacted HANNAH DORNER, New York City, advising her of the release and mentioning that JIM PROCTOR is a press agent and POPPER wanted it released to the New York papers Friday morning. DORNER informed him the release must come from some office so the newspapers could call and ask questions. She suggested it would get a bigger play if released from Washington and asked him to call CARR LEVIN, a Herald Tribune correspondent, in Washington. (X) u

[C-518]
[HT 1182]

POPPER also contacted IDA BOGAN (phonetic) at the office of POPPER's law firm in New York and dictated the statement received from BOB KENNEY. He instructed her to deliver copies to RITA VAN BOREN and FRANK KELLY of the Herald Tribune, LAWRENCE REISNER (phonetic), New York Times, and make arrangements for HANNAH DORNER to obtain four or five copies. He also requested SAM ROSENWEIN, attorney, get one or two copies. (X) u

[C-518]
[HT 1184]

POPPER thereafter conversed with (HERBERT) ELLISTON, editor, Washington Post, stating he is associated with BARTLEY CRUM and BOB KENNEY representing directors and writers from Hollywood and would like to come in and acquaint ELLISTON with the background and their general approach and inform him of an open letter to the motion picture industry being released tomorrow morning. ELLISTON inquired if he would like to see the newsmen too and said he would be in all afternoon. (X) u

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~~CONF. INFT.~~ [C-518] [HT 1186] POPPER next informed WILLARD SHELTON of PM explaining he is one of the attorneys representing the Hollywood group, and that BARTLEY CRUM, BOB KENNEY, BEN MARGOLIS and SAM ROSENWEIN in New York are also attorneys. He explained to SHELTON the open letter was the first release outlining their fundamental viewpoint and declared fundamentally they think the purpose of the investigation is to attack and control the motion picture industry. POPPER stated he wanted to suggest the names of the signers are very important, and PM might let the desk know that it is coming in order to set aside space for it. SHELTON inquired why only 18 of the 19 people summoned had signed the letter, and POPPER stated he did not know but did not think there was anything significant in that. (X)u

~~CONF. INFT.~~ [C-518] [HT 1179] On the evening of October 15, 1947, MARTIN POPPER contacted BEN MARGOLIS, Los Angeles, advising the public relations people believed their release would get bigger play if released from Washington. MARTIN talked with CRUM who stated KENNEY had arranged to hire CHARLES MICHIE as public relations man mentioning MICHIE used to work with PM and that MICHIE would get in touch with POPPER that night or the following day and POPPER is to put him to work. MARGOLIS inquired if POPPER had made arrangements with JIM PROCTOR, also apparently in public relations capacity. However, POPPER did not reply to this question. (X)u

[C-518] [HT 1184] On October 16, 1947, POPPER again contacted MARGOLIS discussing the proposed GWU debate. He stated presumably the other side will get FRANCIS HENSON, supposed to be known as a public relations man in Hollywood and a leader of ADA who was also associated with ROBERT MONTGOMERY. He also mentioned Congressman McDOWELL of the Committee may be the other speaker. POPPER stated the question had arisen as to whether it might be sound policy to provide a forum where the other side can debate the issues and that MICHIE is of the opinion it is not a good idea from a press relations standpoint. POPPER continued that Congressman McDOWELL is one of the worst reactionaries in Congress and will undoubtedly use the forum for the usual thing and is doubtful why they should provide that forum. (X)u

MARGOLIS argued usually these guys make fools of themselves and their people handle themselves better, and he is in favor of debate. He said out there in the past these people have made themselves ridiculous and "our people have come out with increased prestige." He admitted HENSON and McDOWELL may be smarter adding they had never debated against them. POPPER requested MARGOLIS to obtain any background on HENSON and advise him. (X)u

Later that night MARGOLIS stated he could obtain no information concerning HENSON and that apparently he was never connected with MONTGOMERY. He said no one in Hollywood knew anything about it. They again (X)u

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discussed Congressman McDOWELL and POPPER stated perhaps they could obtain FRANK WALDROP as an opponent. However, MARGOLIS questioned the advisability of tangling with a newspaperman and suggested they should get a politician and a member of the committee would be most desirable. (X)u

CONF. INFO [C-516] HT 1181 (u) On the morning of October 16, 1947, DAVE REIN advised BOB SILBERSTEIN that they had the auditorium and the debate had been approved. BOB stated (BOB) KENNEY and DMYTRYK will speak at GWU. SILBERSTEIN indicated he was with POPPER and made arrangements for all three of them to get together at 5 p.m. (X)(u)

CONF. INFO [C-445] KAP 2222 (u) On the morning of this date DAVE WAHL endeavored to locate CHARLES KRAMER and told MILDRED KRAMER he wanted to see CHARLIE today. At 5:48 p.m., KRAMER informed his wife he was "still down here and is on tap to be around this evening." It is recalled KRAMER was with WAHL when they and MAX LOWENTHAL conversed at great length with BART CRUM. (X)(u)

CONF. INFO [C-502] MIA 826 (u) At noon, October 16, 1947, JOHN DIERKES, New York City, advised WAHL about the contact with BART CRUM set forth above in this report. DIERKES indicated he would probably remain in New York today and tomorrow stating he had to see ED MURROW. He mentioned he had seen RITA VAN DOREN (phonetic) and she is definitely on their side. WAHL stated she had better damn well be. (X)u

DAVE WAHL contacted MARTIN POPPER requesting him to make extra room for JOHN DIERKES at the Shoreham Hotel. (X)u

CONF. INFO [C-502] MIA 828 (u) On the afternoon of October 16, 1947, WAHL again conversed with POPPER stating he understands BIRKHEAD (phonetic) in New York has the most definitive file on some of the people—staff and Congressman—involved in this situation, adding he wondered if perhaps BEANIE's (BALDWIN) office could assist. He mentioned EDITH PRATT is up there these days, and he wonders whether someone could go over and secure the significant material for their use in Washington. POPPER stated he thought JIM PROCTOR may possibly be working on this. (X)u

POPPER inquired about PHIL (DUNAWAY) and WAHL stated he hoped to talk with him this afternoon. POPPER asked if WAHL thought BIRKHEAD had more stuff than PHIL and WAHL stated he did not know but knew someone down here other than PHIL had amassed a great deal of material out of the Committee files and it wound up in BIRKHEAD's office. POPPER stated (garbled) "---- the friends of democracy?" and WAHL replied "Yeah." (X)u

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C-502 (X)u
MIA 832 On this same afternoon WAHL located PHIL DUNAWAY and inquired if
CONF. INFO. PHIL would come to Washington to do some public relations work
on the conference. DUNAWAY stated he had a moving problem
and WAHL suggested that PHIL meet his friend (MAX LOWENTHAL) at the train
in New York and they could talk about the job to be done in Washington. (X)u

C-502 (X)u
MIA 849 On the following morning PHIL DUNAWAY informed WAHL he had talked
CONF. INFO. with his friend (LOWENTHAL) and PHIL decided not to come for
personal and business reasons. He stated he was going to help
from here (New York City) though and had some excellent ideas which he is
writing up and would send in a letter to LOWENTHAL care of WAHL. PHIL
mentioned the Washington and New York papers had some rather startling
news (concerning alleged forthcoming indictment in Gregory Case) and that
the fellow he was talking with (LOWENTHAL) knows all about what happened
in New York and can tell or show WAHL. (X)u

C-502 (X)u
MIA 829 On the afternoon of October 16, 1947, DAVID WAHL tried to contact
CONF. INFO. CHAT PATTERSON, AVC, but spoke with one NEWMAN asking if he had
any specific gripes against Congressman RANKIN with respect to
any specific legislation they wanted to get through. NEWMAN stated RANKIN
and VAIL were opposed to AVC on matters and between them AVC has a per-
sonal battle with RANKIN who hates them and the feeling is mutual. He men-
tioned they were for FEPC, poll tax, lynch legislation. (X)u

C-502 (X)u
MIA 850 On the afternoon of October 17, 1947, WAHL conversed with BART
CONF. INFO. CRUM, Ambassador Hotel, Chicago, who advised the material had
not arrived. WAHL stated this was due to bad flying weather and
added he had talked with MARTY (POPPER) and they had some rather correlated
stuff worked on. CRUM indicated he would be arriving with a small group,
just BOB KENNEY, BEN MARGOLIS, and himself. WAHL mentioned he had obtained
a room for JOHN (DIERKES). (X)u

Information has been received from the Los Angeles Office that
a reception had been arranged in Chicago for the group, which was enroute
to testify at the hearings, which it was anticipated would be attended by
five-hundred to seven-hundred people. HERBERT BIBERMAN has expressed
disappointment that a mass meeting was not arranged but feels that the
reception was better than having nothing at all. According to SALT,
their contacts in Chicago were attempting to get people as influential
as possible who would be able to mobilize the city and try to make it
a "big civic event." BIBERMAN expressed high praise for the Chicago Sun
which paper he states intends to give them the fullest coverage and present
their case in the "right light". (X)u

On the evening of October 20, 1947, at the publicity rally held
at the Press Club Auditorium in Washington, D. C., BARTLEY C. CRUM con-
firmed the above information, stating that they had stopped in Chicago

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enroute to Washington, D. C., and had attended a reception where those individuals subpoenaed before the un-American Activities Committee had presented their case before the people of Chicago and had received a great deal of sympathy and support from the citizens of Chicago.

On Saturday afternoon October 18, 1947, BARTLEY C. CRUM, ROBERT W. KENNY and BEN MARGOLIS arrived at the Washington National Airport from San Francisco, California, by way of Chicago. They were met at the airport by DAVID WAHL, JOHN DIERKES, MARTIN POPPER, and POPPER's wife KATHERINE. It is to be noted that JOHN DIERKES arrived in Washington, D. C., from New York City on the night of October 17, 1947, and obtained rooms at the Hay-Adams Hotel where he also obtained a suite of rooms for BARTLEY C. CRUM who was to reside at the Hay-Adams Hotel during his stay in Washington incognito. JOHN DIERKES, according to information received by this office, appears to be one of the "steerers" for the legal staff representing the nineteen subpoenaed witnesses from Hollywood and is doing the majority of the contact work for them with various individuals in Washington. It is further to be noted that JOHN DIERKES was formerly with the Treasury Department in the Internal Revenue Bureau and was sent to Hollywood as an official in connection with the preparation of a moving picture short concerning the Internal Revenue Department. It is believed that he is currently connected with a law firm in Los Angeles either closely associated with or a part of the firm of Margolis, Katz, & Gallagher. While in Washington DIERKES has been observed to be in close association with

CHARLES KRAMER, who is employed in the offices of Senator CLAUDE PEPPER in an advisory capacity, and DAVID WAHL, the local representative of the American Jewish Congress, a well-known Communist Party sympathizer and believed to be a Communist Party member. Upon arriving in Washington, the three attorneys mentioned above were escorted immediately to the offices of MARTIN POPPER where they remained a few moments and then proceeded to Room 100C of the Shoreham Hotel, which suite of rooms had been obtained as a headquarters for the legal staff while handling the affairs during the Congressional hearings. These rooms were used by the attorneys for preparing press releases, holding press conferences, and to prepare and counsel each of the witnesses whom they represent.

Confidential Informant [] advised on October 23, 1947, that CHARLOTTE YOUNG is presently employed at Room 100C of the Shoreham Hotel, working during the hours from one to five p.m., daily and in addition to this, does some work for this group during her evening hours at home. CHARLOTTE YOUNG engages in general stenographic and clerical work for this group and made the statement to the informant that she hopes she will at least be instrumental in bringing about the "death knell" of the House un-American Activities Committee. The informant stated further that CHARLOTTE YOUNG would have to have considerable pull to obtain this job and in the informant's opinion, ELIZABETH BASULY, Washington Legislative Representative of the Food, Tobacco, Agricultural, and Allied Workers of America, CIO, probably

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had a large part to play in this connection. The informant stated that LARRY PARKS, (star of "The Jolson Story") is very much in evidence in Suite 100C of the Shoreham Hotel. It is to be noted that CHARLOTTE YOUNG is presently acting as Membership Director of the Communist Party of the District of Columbia [according to Confidential Informant [REDACTED]].

The publicity rally which has been previously referred to in this report was held on the evening of October 20, 1947, at the National Press Club Auditorium, Washington, D. C., in opposition to the hearings as scheduled by the House un-American Activities Committee which were scheduled to start on Monday morning October 23, 1947. MARTIN POPPER, Vice-President of the National Lawyers Guild, acted as chairman at the rally and after introducing each of the nineteen witnesses subpoenaed from Hollywood by the Committee, introduced ROBERT W. KENNY, Attorney for the group. Mr. KENNY, who is President of the National Lawyers Guild, made the characterization that a "retrogression of centuries to the days when the Elizabethan Master of the Revels passed on the plays" is the objective of the House Committee on un-American Activities in its current investigation of the motion picture industry. KENNY in his statements continued by saying that the Committee is "engaged in a conspiracy to control communication and destroy free speech." KENNY in referring to his unsuccessful attempt before the Committee in its opening session to argue in behalf of a motion to squash the subpoenas issued to his clients, declared the Committee "very well knew that our motion went to the essential validity of the entire inquiry." Continuing his attack on the investigation, the former Attorney General of California, KENNY, called it "a blatant and undisguised attempt to exercise a dictatorship over a medium of expression." According to a newspaper account in the Washington Evening Star for October 21, 1947, more than six-hundred persons, who filled the auditorium, also heard attacks on the inquiry by BARTLEY C. CRUM and MARTIN POPPER, associated with Mr. KENNY as counsel for the so-called "hostile" witnesses: actor, LARRY PARKS; producers, EDWARD DMYTRYK and LEWIS MILESTONE; screen writers, DALTON TRUMBO and RING LARDNER, JR.; and others. LARRY PARKS, calling himself a "Wilson, Roosevelt, Wallace Democrat" declared that certain political figures are setting new standards of loyalty and are trying to impose their own private and peculiar definition of Americanism on which we must all base our answers. Mr. DMYTRYK, Director of "Crossfire", a current mystery with an anti-Semitism angle, in his remarks stated that a small energetic group of reactionaries in Hollywood are bent on branding as subversive propaganda such treatment of social problems on the screen and any suggestion that all is not perfect in our country, any characterization of a businessman as greedy for profits (perish the thought), or of a politician who is less than pure in heart. BARTLEY C. CRUM, before making his remarks, indicated that he was tearing up his prepared speech before the audience and proceeded to unmercifully attack J. PARNELL THOMAS, Chairman of the House Committee on un-American Activities, and other

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members connected therewith. After making numerous derogatory remarks concerning the appearance of Mr. THOMAS and numerous caustic remarks in general concerning the hearings, members of the Southern Conference for Human Welfare took up a collection. CRUM stated that money received from this collection was to be sent to PAUL BRAPER, well-known dancer in New York City who was the treasurer selected by the Lawyers Guild and this money was to be used for publicity purposes in order to defeat and disband the Congressional Committee. Agents of this office who were in attendance observed that very few individuals present contributed when the collection boxes were passed. In concluding his remarks, BARTLEY CRUM stated that he had never appeared before such a nauseating-appearing individual as Mr. THOMAS and as the day went on, he found it difficult for him to control himself to prevent his being sick to his stomach. He then said if there were any F. B. I. Agents present in the auditorium, he wanted them to go and tell THOMAS what he said and then both THOMAS and the Agents could go to hell. ~~Confidential~~ u

Confidential Informant [C-519] reported on the afternoon of October 20, 1947, that at the conclusion of the rally that evening, there would be a cocktail party held at BELFRED LAWSON's place under the auspices of the Southern Conference For Human Welfare. In connection with BELFRED LAWSON, the records of this office reveal that he is a prominent attorney in Washington, D. C., and on numerous occasions has appeared to be a Communist sympathizer and active in the affairs of the Southern Conference For Human Welfare. (X) u

Confidential Informant [] furnished a report regarding a party held in the home of BOYAN ATHANASSOV, 3716 Woodley Road, N. W., on the evening of October 21, 1947. At this party a number of Hollywood celebrities now under subpoena by the House Committee on un-American Activities were included among those invited. It will be noted that among other information furnished by the informant, he advises that photographs were taken of guests arriving at the ATHANASSOV's home which was the cause of considerable disturbance among the guests at the party. It is also noted that those present were of the opinion that the photographs were being taken by F. B. I. Agents and that the headquarters of these Agents was the house next to the ATHANASSOV's home at which place an F. B. I. Agent allegedly resides. It is to be further noted that this party was not covered in any fashion by Agents of this office and further, that the records of this office do not reflect that there is any Special Agent of this office residing next to the ATHANASSOV's nor has any Agent ever resided there. No coverage was made of this party in view of the fact that the informant had assured this office he would be present at the party and furnish full information concerning it to this office. The informant stated that the above incident naturally wrecked the festive spirits of the guests, some of whom, for example, the Press Secretary of the Roumanian Legation, VOGEL and his wife, decided to leave the party sooner than was actually permissible from the point of view of etiquette and good graces. In the (X) u

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[informant's report he stated that at about 10:15 P. M., to 10:30 P.M., DOROTHY TODD arrived alone and stated that her husband could not attend because he had been sick for several days and that this had been his first day at work which had tired him and he had gone to bed. It is to be noted that DOROTHY TODD is the wife of LAWRENCE TODD who is a writer with the Tass News Agency. A few minutes later, according to the informant, DAVID WAHL and BARTLEY CRUM arrived together and it was the informant's impression that they had been notified of the above incident before they arrived at the ATHANASSOV's home. Both made ridiculing statement on the incident and CRUM distinctly stated that he loved to have his picture taken at any time. CRUM, who had apparently made a speech the night before at the National Lawyers Guild, which meeting had been attended by a number of the people present, was heartily congratulated on the excellence of his speech and for a few minutes general conversation was centered on the events of the previous night. In the meantime, and in informant's opinion entirely due to the fact that NISSIM MEVORAH does not speak English, DAVID WAHL sat with her and for a period of at least two hours carried on a conversation in German. The remaining guests without exception centered their attention on CRUM who held the floor until almost 1:15 A. M., and did most of the talking himself. As one of the attorneys of the Hollywood celebrities now in Washington, he was asked a number of questions regarding the said interrogations. His attitude to the investigation generally was one of ridicule and on a number of occasions he emphasized the fact that this whole investigation and for that matter the Congressional Committee for un-American Activities, was a ridiculous affair and a procedure not unlike the methods used in the past by HITLER and MUSSOLINI. Of the investigations themselves, CRUM spoke very lightly, apparently wishing to convey the impression that they were unfounded, uncalled for, and were definitely a breach of the rights and liberties of the American people. In addition the informant reported that in referring to a certain picture which had evidently been considered as un-American, CRUM made the statement that he and his clerks had written a number of letters and had approached openly on occasions the members of the Congressional Committee with the request that the picture be brought before them and shown to them so that they could for themselves decide whether its subject could by any stretch of the imagination be considered un-American; however, he stated that to date the Committee had not complied with their request and had not apparently even answered their letters. Gradually conversation shifted from the un-American investigations to the more general topic of Communism and the reaction of the American people to certain events concerning the relationship of this country with Soviet Russia. BARTLEY CRUM startled several of those present by stating that he considered the Soviet attitude as reported by ANDREI WISHINSKY at the United Nations is, in particular with regard to his vicious attack on war-mongers, indicative of poor knowledge and lack of intelligence on the part of the Russians of the attitude and position of the average American. CRUM admitted

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[whereas war-mongers did exist in the United States in large numbers, it was a mistake and a grave mistake at that, for VISHINSKY to include in his list a person like Governor EARLE for example, former Governor of Pennsylvania and former Minister to Bulgaria, who in the opinion of CRUM is absolutely of no consequence in the United States and who was actually being honored by being placed on the list of war-mongers along with AUSTIN and the rest of them. CRUM maintained that the Russians did not understand the sentiments and feelings of the American public and that by their attack on war-mongers, they had chosen the wrong approach.] (X) u

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Confidential Informant [] further reported [that while discussing the possibility of eventual cooperation between the Soviet conception of a democratic social order and the American conception of Democracy, CRUM expressed the theory rather well substantiated that such cooperation was not only feasible but had in fact taken place throughout the whole war and thus gave sufficient proof that it could be attained. According to CRUM, the split between the Soviet Union and this country came immediately after the San Francisco Conference. Without attempting to lay the blame on one side or the other, CRUM maintained that in spite of the ideological differences that separated the two countries, up until the said San Francisco Conference they had cooperated rather effectively in defeating national socialism and there was no reason why this cooperation could not be extended over the period of peace. At this point CRUM was vehemently attacked by several members of the party, notably Mrs. GERTRUDE EVANS and an unknown woman who came to the party with Dr. ALPER and his wife, both of whom maintained that only the United States was at fault for breaking up the good relations because the capitalists of this country had brought pressure to bear on the people in the Government and as soon as the war was over, had more or less taken over the dictation of the United States' foreign policy. The informant reported that BARTLEY CRUM again emphasized that he was not prepared to discuss the faults of either side but that he maintained that such were committed on both sides and no useful purpose could be gained by going over these faults and trying to place the blame on one side or the other. Reverting temporarily to the investigation of the House Committee on un-American Activities, CRUM expressed the hope that sooner or later someone of the accused, or as he put it, if he himself had been a Communist, he would have taken the stand officially that under the First Amendment of the American Constitution, he was entitled to his beliefs and convictions and thereby free expression. This point was warmly seconded by DOROTHY TODD who also expressed the desire to see someone challenge the said Committee for un-American Activities with the stand under the First Amendment of the Constitution. CRUM said in effect he would say, if challenged, "Why gentlemen I am a Communist — so what"; but on several occasions throughout the evening, he emphasized the fact that he was not a Communist, that he was a Roman Catholic and his political sympathies were with the Republican Party of this country.] (X) u

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[Informant pointed out that this statement was outstanding because on several occasions during the evening, he emphasized that point. The informant's report contained no further information of pertinent interest to the current investigation. Another interesting side-light event in connection with the un-American Activities Hearings occurred on October 23, 1947, after the official adjournment of the Congressional Committee Hearings for that day. JOHN GARFIELD, motion picture actor from Hollywood, after grouping numerous people around him and signing autographs, announced that they all follow him into the corridor where he would hold a press conference. He left the Caucus Room of the old House Office Building and proceeded to the elevator well immediately outside of the Caucus Room where he climbed halfway up the stairs and began to read a resolution which denounced the THOMAS Committee and indicated that the hearings held by this committee were an outrage to human decency. After numerous caustic remarks of this type, he stated that he along with eight other individuals had formed a committee which was going to attempt to defend the nineteen witnesses from Hollywood who had been subpoenaed before the Committee and demand that a cross-examination be conducted by the committee. This committee was to be known as the Committee for the Defense of the First Amendment of the American Constitution. The other individuals accompanying GARFIELD were his wife, JULIUS EPSTEIN, WILLIAM EPSTEIN, BERNICE PARKS, CANDIDA LEE (colored), IRWIN SHAW, PAUL STEWART, PAUL DRAPER, UTA HAGAN, and OSCAR SENLIN; all of these names are spelled phonetically. At this point in the gathering, the crowd became boisterous and unruly and GARFIELD was asked to adjourn to the Caucus Room for his press conference by the building guards and he indicated the desire that he wanted the public to hear what he had to say. At this point the guards forcibly escorted him back to the Caucus Room from which the general public was excluded. Several members of the press still remained in the Caucus Room and they proceeded to question GARFIELD and the EPSTEIN brothers concerning this newly formed organization and they denied vigorously that it was Communistic or anyone connected with it was a Communist or fellow-traveler and they asserted the purpose of forming this committee was for Constitutional Democracy. It was obvious after a few minutes that none of the press representatives present desired to further question these individuals other than a representative from the newspaper PM. The indications were that the PM reporter knew that the conference was going to be staged and had a prepared group of questions and he was the only individual who continued to question GARFIELD and the EPSTEIN brothers concerning their newly formed group. PAUL DRAPER made several remarks condemning the Thomas Committee and numerous remarks that he made were recognized by Agents present as having previously been published in the Daily Worker and were of the general Communist Party line throughout. The conference broke up after approximately thirty minutes' duration.]

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Information has come to the attention of this office that certain groups in this area are making efforts to raise funds for the purpose of combatting the House Committee on un-American Activities which is presently conducting hearings into the Communist infiltration into the motion picture industry. [On October 22, 1947, Confidential Informant C-299, whose identity is known to the Bureau, advised that MARGUERITE HENDERSON, a clerical employee in the offices of the C. I. O. Maritime Committee and a prominent member of the Washington Bookshop, contacted one BOB SILVERSTEIN and asked him where the funds raised to fight the Thomas-Rankin Committee should be sent. SILVERSTEIN indicated that the funds collected were allocated to the Southern Conference for Human Welfare and the National Lawyers Guild which had set up a special fund. SILVERSTEIN stated he had heard that PAUL DRAPER in New York City was handling it but stated he was not sure of this and suggested that MARGUERITE call MARTIN POPPER of the National Lawyers Guild who could be reached at Room 100C of the Shoreham Hotel. The informant learned that HENDERSON subsequently contacted a man whom the informant was unable to identify at Room 100C of the Shoreham Hotel and asked where the funds for the fight against the Thomas-Rankin Committee should be directed. The man advised he did not know but would try to get POPPER to contact MARGUERITE. Later on the same date the informant advised that HENDERSON was contacted by DON ROSENBERG, Organizational Director of the Southern Conference for Human Welfare in Washington, D. C., and a registered member of the Communist Party, who said that he had found out that the funds were being raised for "the movie people" and that PAUL DRAPER was the treasurer and his offices were located at 131 East 66th Street, New York City.

It was previously determined by this office that these funds were to be used for publicity purposes to defeat the aims and success of the House Committee on un-American Activities.

Prior to the opening of the morning session of the hearings in connection with the Communist Infiltration of the Motion Picture Industry on October 28, 1947, ROB HALL, Daily Worker correspondent for Washington, D. C., and a member of the National Committee of the Communist Party, USA, was observed engaged in conversation with MARTIN POPPER, Vice-President of the National Lawyers Guild. This conversation lasted approximately fifteen minutes and the individuals were observed to look over unidentified pieces of paper in each other's possession. In addition to the above, ROB HALL was observed to converse with ROBERT W. KENNY, Attorney for the nineteen defendants subpoenaed before the Committee, a short while prior to the afternoon session of the Committee hearings. From observation of KENNY's face by Agents in attendance, it seemed that KENNY was well acquainted with HALL. The above observations were made by Agents of this office who were in attendance at the hearings.

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On Tuesday, October 28, 1947, Mr. WILLIAM BOWELL, Executive Director of the House of Representatives Committee on Small Business, stated ~~Confidential~~ that a friend of his, Mr. FRED BAKER, a Republican Committeeman in the State of Washington, is presently in Washington, D. C., on business. Mr. BAKER is an acquaintance of Mr. BARTLEY C. CRUM, one of the defense lawyers for the nineteen writers, producers, and directors under subpoena and who is also a member of the Republican Party. CRUM on at least a half dozen occasions within a period of two days tried to contact FRED BAKER and eventually BAKER did see CRUM. CRUM told BAKER that he had been anxious to talk with him because he wanted BAKER to assist him in contacting Speaker JOE MARTIN, Majority Leader in the House of Representatives. BAKER asked why CRUM wanted to see MARTIN and CRUM replied "to stop these contempt charges." BAKER advised CRUM that it was not necessary for him BAKER to assist CRUM in seeing MARTIN because CRUM was already acquainted with MARTIN. CRUM nevertheless insisted that BAKER, a Republican Committeeman, accompany him to see JOE MARTIN. According to Mr. ROWELL, BAKER did not accompany CRUM and he does not know if MARTIN has been contacted. During the course of CRUM's conversations with BAKER, CRUM said, "We are losing a lot of good Republicans over this thing." (Referring to the Thomas Committee hearings on Hollywood). CRUM said, "We don't want to stoop to a low level in the course of our defense but we do have information that THOMAS is a former member of the Catholic Church which he has drifted away from and that in fact his true name is not THOMAS, but FINNY or FEENEY, and in addition to this, THOMAS was in some way connected with the Van Sweringen Railroad Fraud in 1932. CRUM indicated that he did not want to be forced to use this material against the Committee. (It was previously brought out at the time that EUGENE DENNIS was subpoenaed before the Committee that THOMAS' true name is FEENEY.)

At 10:30 A. M., on the morning of October 23, 1947, Representative J. PARNELL THOMAS, Republican of New Jersey and Chairman of the House Committee on un-American on un-American Activities, opened the hearings to determine the degree of penetration of Communism into the film colony. Beside the Sub-Committee present, the Committee's staff of technical experts headed by ROBERT E. STRIPLING, Clerk and Chief Investigator, and who was assisted by LOUIS J. RUSSELL, former Agent of the F. B. I., H. A. SMITH, former Agent of the F. B. I., and Mr. GASTON, Investigator, were present. The Caucus Room of the old House Office Building is the scene of the hearings and is so arranged whereby numerous newsreel cameramen as well as radio and recording devices are set up. Seats were reserved for approximately one-hundred newspapermen and the Capitol Police were instructed to limit spectators to about four-hundred. During the course of the first day, JACK L. WARNER, First Vice-President of Warner Brothers Picture Corporation, confirmed testimony given the Committee at a secret hearing in Los Angeles last May in which he listed sixteen screen writers as having been dropped from his company's payroll as "un-American". SAM WOOD, independent producer-director, also testified and said that the trouble makers were "Communist Agents of a foreign power." He also stated that the Hollywood

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film industry today was being infiltrated by propaganda-spreading subversive elements. Mr. WOOD said the writers were the group most to be feared. He said that included a "clique" of followers of the party line which sought to get its propaganda past anti-Communist production executives and on to the screen. WOOD charged JOHN ~~GROMWELL~~, IRVING ~~PICKEL~~, EDWARD DMYTRYK, and others with trying to lead the Screen's Director Guild into the "Red River." He added he didn't think there was any doubt that DALTON TROMBO, DONALD OGDEN STEWART, and JOHN HOWARD LAWSON, writers, were Communists. Mr. TROMBO and Mr. LAWSON were among the writers named earlier in Mr. WARNER's testimony. Telling of the organization, the Anti-Communist Motion Picture Alliance, Mr. WOOD declared that Producer WALTER WANGER had attacked the organization as breeding "home grown Fascists." He suggested the Committee look up Mr. WANGER's background. Mr. WOOD was followed to the stand by LOUIS B. ~~MAYER~~, Executive Head of Metro-Goldwyn-Mayer Film Corporation, who stated, "If, as has been alleged, Communists have attempted to use the screen for subversive purposes, I am proud of our success in circumventing them." As the hearings opened at the morning session, ROBERT W. KENNY, former Attorney General of the State of California and prominent attorney in Los Angeles, who is head of the staff of attorneys representing the nineteen witnesses subpoenaed from Hollywood, attempted to introduce a motion before the Committee to quash the subpoenas so that his clients would not have to appear on the witness stand. This motion was presented to the Committee in mimeographed form and KENNY was advised that inasmuch as the individuals whom KENNY represented would not be called until the following Monday, he, THOMAS, would take the motion under advisement with the Sub-Committee and its legal staff and would issue a ruling concerning the motion when the first client was called to the stand. Mr. THOMAS agreed to accept the brief as mentioned above but refused to hear any argument at that point. Concerning the testimony of Mr. WARNER, Mr. WARNER stated that in his Hollywood testimony which was read at the morning session on October 20, 1947, he estimated that ninety-five per cent of the Communism in Hollywood was among the writers. The names of the men WARNER said he fired as read out loud by Committee Counsel ROBERT E. STRIPLING, included: RING LARDNER, JR., CLIFFORD ODETS, EMMETT LAVERY, Mr. TRUMBO, ALVAH BESSIE, GORDON KAHN, GUY ENDORE, HOWARD KOCH, Mr. LAWSON (JOHN HOWARD LAWSON), ALBERT MALTZ, ROBERT ROSSEN, IRWIN SHAW, JOHN WEXLEY, JULIUS and PHILIP EPSTEIN, and SHERIDAN GIBNEY. Mr. WARNER said he didn't know whether they were Communists but, "I could tell from what they were putting in their scripts, they were un-American." Later, when asked whether he still stood by the list as given last spring, Mr. WARNER said he had been somewhat emotional when he testified this spring in Hollywood and named those men. He said he had made an investigation since of one or two men and they should come off the list. After being advised by Mr. THOMAS to name these men, Mr. WARNER listed Mr. ENDORE and Mr. GIBNEY. Mr. WARNER also said the EPSTEINS in portraying rich men

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as villians had only done something as "old as the world is itself." But outside of that, Mr. WARNER said he could say those he named have written un-American material. PAUL V. McNUTT, former Ambassador to the Phillippines, appeared as an attorney for Mr. JACK L. WARNER in the place of JAMES BYRNES, former Secretary of State, who had previously been obtained by the moving picture industry as their legal counsel. Later in the hearings, Mr. McNUTT was questioned as to why he appeared instead of Mr. BYRNES, and he stated that it was Mr. BYRNES' agreement with the industry that he would appear before no legislative bodies while employed by the industry and for that reason, Mr. McNUTT stated that his services were obtained. At one point during the hearings, Mr. McNUTT entered an opposition to the proceedings, stating they were harming the moving picture industry in that the Committee was putting the industry in a bad light before the public and desired that the Committee take appropriate steps to mend this erroneous conception of the motion picture industry. At this point Mr. McNUTT was asked specifically what organization of the motion picture industry he represented to which he stated there were some twenty-six companies and when asked to name them, he was only able to name three; namely, Metro-Goldwyn-Mayer, Warner Brothers, and Fox Film Corporation. He was then asked if those individuals whom he represented knew that he was making this motion before the Committee and he stated that the only one to his knowledge who knew of it was Mr. JACK L. WARNER of Warner Brothers Studios. ~~Confidential~~

While questioning Mr. JACK L. WARNER, Mr. THOMAS and other members of the Sub-Committee, after explaining resolutions before that committee outlawing Communism, inquired whether Mr. WARNER would be in favor of their enactment. Mr. WARNER said he would "provided it did not take away the rights of a free citizen and a good American to make a livelihood." Pressed for his views on legally backing the Communist Party, Mr. WARNER said he would be in favor of "making it an illegal organization." The questioning then turned to the motion picture entitled "Mission To Moscow". Mr. WARNER was asked whether or not his organization was requested to make this film and Mr. WARNER answered he would say that they were to a degree but he was unable to say that the request was put in one form or another. Mr. WARNER then called attention to a later portion of his previous testimony in which he stated he was not sure whether the first overture was made to or by Mr. DAVIES. Then Mr. WARNER testified to having checked on the situation and finding out it was his brother, HARRY WARNER who had approached Mr. DAVIES, after reading Mr. DAVIES' book, in order to secure rights to producing it. The questioning then turned to the motion picture entitled "The Curtain Rises" based upon the book by Mr. REYNOLDS, written in 1944. Mr. WARNER stated, "It's the first time I've ever known that Mr. REYNOLDS had been in Russia or had written a book", when asked by Mr. STRIPLING what he had to say of its disparagement. After Mr. WARNER had pointed out he was not qualified to appraise the picture's accuracy because he had not been in Russia, Mr. STRIPLING asked if he did not feel he was on "factually dangerous grounds in making the production." Mr. WARNER replied he did not

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consider that to be the case considering the war situation and added, "When you're in a fight, you don't ask who the fellow is who's helping you." Mr. STRIPLING then asked Mr. WARNER if he could defend a picture which is a fraud in fact. The witness answered there could be inaccuracies in anything but reiterated his company regarded the film as a national service. ~~CONFIDENTIAL~~

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In connection with the testimony of Mr. JACK L. WARNER, he requested that he be allowed to read a prepared statement before the Committee. In his statement Mr. WARNER declared his firm belief that no Warner Brothers picture "can be fairly ~~charged~~ ~~as~~ being hostile to our country or Communistic in tone or purpose". He said he and his brothers would be "happy to subscribe generously to a pest removal fund" to ship to Russia "people who don't like our American system of government and prefer the Communistic system to ours". He recalled that in his Hollywood testimony he stated that "certain people whom we let go were subsequently hired by other studios", but he emphasized that "the producers who hired the men we discharged are good Americans". When Mr. WARNER finished his statement, Mr. STRIPLING repeated his question about Communist infiltration in Hollywood. Mr. WARNER replied, "I have never seen a Communist and I wouldn't know one if I saw him". At this point Mr. STRIPLING began to read testimony as given by Mr. WARNER in May of 1947 at the secret hearings held in Los Angeles, California. Several times Mr. WARNER interrupted to change the word Communist to un-American. Chairman THOMAS spoke up on several occasions and made the observation that there was little difference if the person is Communist or Fascist as long as he is un-American. Mr. WARNER said some of the writers he named had worked eight or ten months on a picture and had not produced anything. Mr. WARNER was then asked to name the pictures in which these writers attempted to inject Communist propaganda. Mr. WARNER listed the following pictures with the name of the writer preceeding:

Name of writer	Picture
ALVAH BESSIE	"The Very Thought of You"
GORDON KAHN	"Her Kind of Man"
HOWARD KOCH	"In Our Time"
RING LARDNER, JR.	"The Kokomo Kid"
JOHN HOWARD LAWSON	"Action in the North Atlantic"
ALBERT MALTZ	"Pride of the Marines"
ROBERT ROSEN	"They Won't Forget"
	and "Dust Be My Destiny"

It was learned from the press that a telegram of protest from a group of Hollywood celebrities not under subpoena was released. The message read: "We the undersigned as American citizens who believe in Constitutional Democratic Government are shocked and outraged by the continuing attempts of the House Committee on un-American Activities to smear the motion picture industry. We hold that these hearings are un-Democratic because:

1. Any investigation into the political beliefs of the individual is contrary to the basic principles of our Democracy.
2. Any attempt to curb the freedom of expression and to set arbitrary standards of Americanism is in itself disloyal to both the spirit and the letter of our constitution."

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The next witness called to the stand was JOHN CHARLES MOFFITT, screen writer and critic. At the early part of his testimony Mr. STRIPLING asked Mr. MOFFITT to name writers he considered Communists, and at this point CHARLES J. KATZ, who stated he represented the Screen Story Analysts Guild and is also associated with a battery of attorneys in the defense of nineteen actors and writers subpoenaed by the Committee, rose from his seat and marched toward the witness stand. Mr. Chairman rapped his gavel for order and advised KATZ that he was out of order. As this outbreak occurred the spectators rose from their seats for a better view, and at KATZ'S insistence to be heard he was escorted from the room by Chairman THOMAS. Several Capitol Police ushered Mr. KATZ from the caucus room and took him outside the office buildings where the hearings were being held. Immediately BARTLEY C. CRUM rose to his feet to protest the manner in which the chairman acted and was advised that he was also out of order and would be evicted in a similar manner if he did not follow the proceedings as outlined by the chairman. At this point CRUM again took his seat and it was observed by agents in attendance that MARTIN POPPER, vice president of the National Lawyers Guild; ROBERT W. KENNY, a member of the legal staff representing the witnesses; and DAVID WAHL, a full time employee of the American-Jewish Congress and believed to be a Communist Party member in Washington, D. C., gathered in a huddle and began to discuss the incident. Chairman THOMAS rapped his gavel and ordered the Capitol Police to break up that conference. It was observed at this point that DAVID WAHL immediately left the caucus room and a few minutes later BARTLEY CRUM left.

In continuing his testimony Mr. MOFFITT explained to the Committee that the Story Analysts Guild was a union of workers who read stories submitted to the movies and prepared the synopsis to guide producers in choosing scripts. He charged it was the experience of many non-Communists that the analysts damned stories not favorable to the Communists. MOFFITT stated he understood that FRANCES MILLINGTON, head of the story department at Paramount and head of the Story Analysts Guild, followed the Communist Party line. As did Mr. MENJOU, MOFFITT pointed out that Communists are active in Hollywood, and both named JOHN HOWARD LAWSON, the film writer, as a Communist. Mr. MENJOU had testified that he has heard on numerous occasions that LAWSON is a Communist but could not prove it himself. Continuing, Mr. MOFFITT said that "the leading departments of the publishing houses have been very very heavily infiltrated by Communists. Broadway is practically dominated by them. Hollywood, I believe, is the only place where they have been strongly resisted". MOFFITT then testified that 44 of 100 plays produced on Broadway between 1936 and the current season have contained material to further the Communist line, and 32 others favored Communism.

In connection with Mr. MENJOU'S testimony he told the Committee that the film, "Mission to Moscow", is a thoroughly dishonest picture. He called it an example of the sort of screen production he thought should not be made because of un-American implications. Mr. MENJOU also named "North Star" as an ill advised picture and added "fortunately both of these pictures were unsuccessful". Mr. MENJOU at thi

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The signers were listed as:

~~PAULETTE GODDARD~~
~~HENRY FONDA~~
~~GREGORY PECK~~
~~VAN HEFLIN~~
~~MYRNA LOY~~
KATHERINE HEPBURN
~~BURGESS MERIDETH~~
~~AVA GARDNER~~
~~DOROTHY MCGUIRE~~
~~EDDIE CANTOR~~
~~NORMAN CORWIN~~
~~CORNEL WILDE~~
~~MARSHA HUNT~~
~~PAUL HENREID~~
~~BARRY SULLIVAN~~
~~SHEPPARD STRUDWICK~~
~~WILLIAM WYLER~~
~~ANATOL LITVAK~~
~~JERRY WALD~~
~~NORMAN KASNA~~
~~JOHN HUSTON~~
~~PHILIP BUNNE~~
~~DORIS NOLAN~~
~~SHERIDAN GIBNEY~~
~~RICHARD CONTE~~
~~JULIUS EPSTEIN~~
~~JOHN HOUSEMAN~~
~~COLLIER YOUNG~~

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On the second day of the hearing, October 21, 1947, before the House Committee on Un-American Activities, Mr. ADOLPH MENJOU was called to the witness stand. Mr. MENJOU in his testimony stated that Hollywood is one of the main centers of Communist activities in America and it is the desire "of the masters in Moscow to use motion pictures with a propaganda medium to overthrow the American government". As Mr. JACK WARNER above, Mr. MENJOU had given the same testimony in a secret session of a committee in Los Angeles in May, 1947. This testimony was made public as Mr. MENJOU was rated an expert on subversive influences by Representative McDowell conducting the hearings. Mr. MENJOU appeared before the Committee to blame the long and disastrous Hollywood strike on Communist leadership and to call an outlawing of the Communist Party.

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point was asked by Mr. STRIPLING whether he knew of any actors of other industries who were Communists and Mr. MENJOU replied that he had not seen their Communist Party membership cards but he knows a great many people who act a great deal like Communists. When asked for other individuals with un-American leanings, Mr. MENJOU stated that "we have many many dangerous directors and actors. They made a picture called 'North Star' on orders from Washington I am told—I have no proof. It was a dreadful picture that drew Russian life as idyllic. The orders by JOHN HOWARD LAWSON to the Screen Actors Guild were 'in every picture put in key principles of propaganda, particularly in the expensive set so that it cannot be retaken', that was their orders". Mr. MOFFITT later testified that he had heard Mr. LAWSON advise others of his craft to try to get five minutes of Communist doctrine into each of their scripts, preferably in an expensive set. On another occasion the witness said Mr. LAWSON told a group of acting students it was their duty "to further the class struggle". The advice included hints to appear "decadent" if playing a person of wealth and "downtrodden" if a tenement dweller. Mr. MENJOU when asked whether or not he knew JOHN CROMWELL, a director, was a Communist or not Mr. MENJOU stated he did not know, but in his opinion acted a great deal like one. Continuing, Mr. MENJOU testified that in his own home he told him that Capitalism was through and that he would live to see the end of it in America. Mr. MENJOU stated that this was a very strange statement for a man who makes upwards of \$200,000 a year under the Capitalist system, and owns a large amount of Los Angeles real estate. Mr. STRIPLING then asked who should be responsible for keeping un-American tinges out of films and MENJOU replied he felt that the manufacturer of any product is responsible for the quality of his product. Mr. MENJOU prefaced his testimony by stating he was not appearing before the Committee to smear the industry and reiterated this statement at the conclusion of his testimony.

Chairman THOMAS remarked that he also wanted to say that the Committee was not holding the hearings to smear the industry or the people in the industry, and further that the Committee has no intention to do anything or suggest that the Committee or the government censor the screen. Mr. MENJOU went on to tell the Committee of the Screen Actors Guild meeting he had attended to discuss the strike in Hollywood. He said that RONALD REAGAN, president of the Guild at the time of the strike, described for more than an hour and a half his efforts to get the strike settled, and his final conclusion was that the strike was a jurisdictional one which Mr. HERBERT SORRELL did not want to settle. Mr. MENJOU explained if SORRELL and his followers had gained control of the Guild it would have meant more trouble, more chaos, and that the union was under the domination of the Communists. Mr. MENJOU stated that fortunately sanity prevailed and Mr. REAGAN was upheld. Mr. MENJOU charged that the Communist Party has no intention of peace of any kind in Hollywood. When Chairman

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THOMAS referred to charges made by those opposing the investigation that the Committee was trying to censor the screen, Mr. MENJOU stated, "It is juvenile to say this Committee would try to control the motion picture industry..... I do not see how that statement could be made by any man with the intelligence of a louse". Mr. MENJOU described as "innocent dupes" the Hollywood celebrities who telegraphed a statement that they were shocked and outraged by the inquiry. Mr. MENJOU repeatedly called for legislation to outlaw the Communist Party in America. Because the Party is not outlawed, producers can't take action against the Communists. It was his theory that the Communists are underground now and that if the Party was outlawed it could be watched. An actor with Communist affiliations would not last long. Mr. MENJOU was then asked to give an example of behavior which might be considered Communistic. Mr. MENJOU stated the following: "Attending meetings at which PAUL ROBESON appeared, applauding him, and listening to him sing his Communist songs in America. I would be ashamed to be seen doing such a thing".

Mr. MENJOU concluded his testimony by stating that he first became interested in Communism during World War I when he was with the 5th Infantry and was stationed in "the birthplace of KARL MARX". Mr. MENJOU stated that he tried to read MARX'S "Das Kapital" and it was a tough job. Continuing, he stated that Hollywood became aware of Communism during the early 1930's when groups began to be formed and many of them have been labeled Communist fronts. One of these groups was the Independent Citizens Committee of the Arts, Sciences, and Professions. It was labeled a Communist front organization and when its directors at a board meeting refused to make an anti-Communist statement there were wholesale desertions from it. Among the first to go was its president JAMES ROOSEVELT, according to Mr. MENJOU. He concluded by saying that in his opinion the people remaining in it would be Communists. Mr. MENJOU received a strong ovation as he left the stand.

On the morning of October 22, 1947 the first witness appearing before the Committee was screen actor ROBERT TAYLOR. Mr. TAYLOR stated that he has seen more indications of Communist activities in Hollywood in the last four or five years than previously. He stated that if he had his way the Communists in the movie capital would all be sent back to Russia or some other unpleasant place. During the testimony Mr. TAYLOR was asked if he had been forced into making the film "Song of Russia", and Mr. TAYLOR stated that he would like to correct the impression, and that he was not forced because "they can't force you to make any picture". Mr. TAYLOR added that he had objected strenuously to appearing in the film "Song of Russia" because it seemed to foster ideologies with which he did not agree. Mr. TAYLOR said it was his opinion "Song of Russia" contained Communist propaganda and should not have been made. He added, however, that most of the features to which he objected in the script first shown him were eliminated later. The actor told of discussing films in the office of LOUIS B. MEYER, Metro Goldwyn Meyer Production Chief, with LOWELL MELLETT, then chief of the Bureau of Motion Pictures of the Office of War Information and now a columnist for the Washington

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Evening Star. It was at this point TAYLOR said he wanted to deny having been forced to act in the picture. Mr. TAYLOR said he thought "Hollywood would free itself of Communism quickly if it were given some sort of legislation or an attitude on the part of the government as such". TAYLOR named actress KAREN MORLEY and actor HOWARD DESHIVA as among members of the Screen Actors Guild he felt acted like Communists in meetings of the Guild. He added he had heard LESTER COLE, a screen writer, was a Communist but he had no personal knowledge of this.

The next witness to appear before the Committee was HOWARD RUSHMORE, New York Herald Tribune newspaper man, who said he once held a card in the Communist Party but resigned over the handling of a film review of "Gone With the Wind". RUSHMORE named JOHN HOWARD LAWSON, a former president of the Screen Writers Guild, as the "Commissar" of the propaganda in the industry. RUSHMORE stated that movie scripts were sent to New York to be examined in the Communist Party headquarters and if a proposed film was considered objectionable from the Communist point of view protests were organized and statements sent to various labor leaders for their use. Communist front organizations were similarly enlisted. RUSHMORE stated that he met LAWSON in Communist Party headquarters at a meeting in 1938 attended by CLARENCE HATHOWAY, then editor of the "Daily Worker", and V. J. JEROME whose real name was ISAAC ROMAINE, head of the Cultural Commission of the Communist Party. LAWSON asked at this meeting for new writers whom he could place in the studios. RUSHMORE stated that CHARLES CHAPLIN and EDWARD G. ROBINSON, actors, were "sacred cows" to the "Daily Worker", whose pictures always had to be placed whether good or bad by the "Daily Worker".

Continuing his testimony RUSHMORE stated that JOE NORTH, editor of the "New Masses", a Communist publication, complained that JOHN GARFIELD, another actor, had turned down an appeal for funds and remarked, "That's what happens when a comrade goes to Hollywood". NORTH boasted, however, that he had raised \$20,000 in one week in Hollywood for the "Daily Worker", and the Communist officials told HATHOWAY and RUSHMORE that the film colony was their best source of revenue.

MORRIE RYSKIND, co-author of "Of Thee I Sing" and "Louisiana Purchase" told the Committee that he and his wife had been inveigled into joining anti-Fascist organizations in Hollywood which they discovered later to be Communist fronts. Continuing, RYSKIND said that the Communists got many innocent persons into such outfits, adding that President ROOSEVELT was induced into joining the League of American Writers, later pronounced a Communist front by the Attorney General. There was no publicity about it because a New York University Professor heard of it and called the White House and Mr. ROOSEVELT withdrew. RYSKIND also said that

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funds collected in Hollywood for the purpose of the defense of ~~TOM MOONEY~~ actually went to the Communist headquarters "which wanted to keep MOONEY in Jail for propaganda purposes".

JAMES K. ~~McGUINNESS~~, Metro Goldwyn Meyer executive in charge of script production, was the next witness. The films marked for attack, ~~McGUINNESS~~ said, were "Tennessee Johnson", a portrayal of the life of President JOHNSON, and a production featuring the life of ~~EDDIE RICKENBACKER~~, first World War flight ace and a noted foe of Communists. Both pictures described the rise of American youths to national eminence despite the handicap of poverty, and thus emphasized the merits of the American free enterprise system in a manner distasteful to the superiors of the Soviet System. ~~McGUINNESS~~ noted that the campaign against the Rickenbacker film was unsuccessful but the Johnson picture although distributed was not exploited in the usual manner. "Tennessee Johnson" was an American success story showing the rise of an illiterate backwoodsman to the White House who put his own career in jeopardy because of his devotion to the ideal of Abraham Lincoln. It did not portray in a favorable light ~~THADDEUS STEVENS~~ who has been adopted by American Communists as a heroic figure. Consistent followers of the Party line who campaigned to suppress the picture were named by ~~McGUINNESS~~ as ~~HYONRAFT~~, ~~RICHARD COLLINS~~, ~~JEWELS BASSEIN~~, and ~~RING LARDNER, JR.~~, all motion picture script writers receiving \$1,000 and upwards per week. The campaign curbed showing of the Johnson picture to some extent. Then, according to ~~McGUINNESS~~, Pearl Harbor occurred and Metro Goldwyn Meyer decided against anything which would create any kind of a disturbance as detrimental to the War effort. ~~McGUINNESS~~ said that Communists began penetrating the movie industry in the early 1930's, playing up the hatred of Hitler in the Colony. The Slavish following of the Communist line during the Stalin-Hitler Pact and the abrupt reverse following the invasion of Russia by Germany involved many people but the Pro-Soviets were by that time entrenched, he added. When asked how the industry could go about eliminating Communists, ~~McGUINNESS~~ said, "Congress has an obligation to recognize that we have in our midst a fifth column, a group of quizzlings who intend to destroy our government and who are in the service of a foreign government. If they ever get control that will be the end of a free screen in America". ~~McGUINNESS~~ said he agreed with LOUIS B. MEYER, president of the Metro Goldwyn Meyer, that legislation should be drafted permitting an employer to dismiss any employee whom he has reasonable grounds to conclude is acting in an attempt to overthrow the government.

On October 23, 1947 along with others, ~~GARY COOPER~~, the screen star from Hollywood, advised the House Un-American Activities Committee he had turned down quite a few scripts because he thought they were tinged with Communism. Mr. COOPER agreed with other persons that appeared on the witness stand that only a small minority of screen actors followed the Communist Party line, estimating that possibly one per cent are Communists. Mr. COOPER branded as totally false two documents described as having been circulated in Italy and Yugoslavia this summer.

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These documents given by the State Department to the House Committee purported to show that Mr. COOPER was a Communist and had been imprisoned in the United States for holding Communist views. Communists, he said, have operated largely through social gatherings in Hollywood and by word of mouth. COOPER stated that he has heard people say that we would have a more efficient government without Congress, and added that he thought that was very un-American. The pamphlets said Mr. COOPER had addressed a crowd of ninety thousand in Philadelphia and told it, "In our day it is the greatest honor to be a Communist". Mr. COOPER said this pamphlet is not true and added that "you would have a hard time getting a crowd of ninety thousand out for anything in Philadelphia".

Another witness who appeared before the Committee was RONALD REAGAN, Hollywood motion picture actor. Mr. REAGAN is currently president of the Screen Actors Guild and told the Committee that as much as he detests Communist philosophy and tactics he did not want to see the United States compromise any of its Democratic principles in its fight against Communism. Mr. REAGAN declared the Screen Actors Guild has done a pretty good job in preventing Communism from making gains in the organization.

FRED WIBLO, JR., a member of the Screen Writers Guild and a writer, said he was convinced the Screen Writers Guild was the spark plug and spearhead of the Communist activities in Hollywood. He and fellow writers who joined the Motion Picture Alliance for the preservation of American ideals were virtually put on trial by the Guild in an atmosphere that suggested the Moscow Purge Trials.

Another veteran screen writer RICHARD MACAULAY told the Committee that anti-Communists who attempted to speak up at Guild meetings were subjected to a constant program of intimidation by a well organized clique. Mr. MACAULAY gave the Committee a list of twenty-eight screen writers who he said followed the Communist Party line, always voted as a block, indulged in a campaign of abuse against anti-Communist colleagues, and consistently joined Communist front organizations. The list included:

ALVAH BESSIE
GORDON KAHN
LESTER COLE
RING LARDNER, JR.
JOHN HOWARD LAWSON
MARIAN SPITZER
PAUL TRIVERS
MAURICE RAPP
JOHN WEXLEY

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~~WILLIAM POMERANCE~~
~~MELVIN LEVY~~
~~CLIFFORD ODETS~~
~~MICHAEL BLANKFORT~~
~~HOWARD KOCH~~
~~ALBERT MALTZ~~
~~DALTON TRUMBO~~
~~SAM ORNITZ~~
~~WALDO SALT~~
~~ROBERT ROSSEN~~
~~GUY ENDORE~~
~~RICHARD COLLINS~~
~~HUGO BUTLER~~
~~DONALD OGDEN STEWART~~
~~HENRY MEYERS~~
~~RONALD MAC DOUGALL~~
~~JOHN COLLIER~~
~~ABRAHAM POLINSKY~~

Another witness and former president of the Screen Actors Guild, ROBERT MONTGOMERY, also testified before the Committee. Mr. MONTGOMERY said that Communists have been operating in the Guild since 1933 and never under any circumstances were they successful in dominating the Guild. He went on to describe the efforts made by a Left Wing group within the Guild to prevent the Guild from issuing a statement last year announcing vigorously opposed to any real Fascists or Communists in the motion picture industry or in the ranks of labor. The resolution, MONTGOMERY said, was made public three months after he first offered it. During that period he recalled various compromise resolutions were offered, from all of which the flat statement of the Guild's opposition to Communism was strangely absent. When asked if he was aware of Communist influences in other Hollywood Guilds, he said he assumed they were small minorities. He added the fact that these minorities are tiny does not change the picture as far as their danger is concerned. They are well organized and well disciplined. They appear at meetings with a completed program for the evening. MONTGOMERY then told the Committee that in 1939 he gave up his job to fight a totalitarianism called Fascism and was quite willing to give up his job again to fight a totalitarianism called Communism.

Another witness appearing was GEORGE MURPHY, another actor and member of the Screen Actors Guild, told of his efforts in connection with the Hollywood strike and their attempts to settle the strike. It was then Mr. MURPHY said that he got an estimate of the number of Communists among the actors. After a mass meeting at which the strike was discussed he reported a secret ballot was distributed to members of the Actors Guild. He said 97.3 per cent of the actors voted not to join the strike. On the basis of that he placed the number of active Communists at below

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one per cent of the actors because he assumed "all of their people voted and some of ours may not have." Mr. MURPHY said he had definite evidence of Communist activity but he did not believe the motion picture industry had been propagandizing Communism. Mr. MURPHY stated that he would refuse to read Communist Party lines if asked to do so in a picture. He described the Communists as not being in a hurry and warned that the motion picture industry must always be on guard lest infiltration become saturation. In connection with being asked whether or not the Party should be outlawed he commented that if the government decides that the Communist Party is taking orders from a foreign government then the Communist Party and its agents in the United States should not be able to hide under the guise of a political party.

On October 24, 1947 Mrs. LELAE ROGERS, mother and manager of actress GINGER ROGERS, appeared before the Committee and said she had recommended against production of "None But The Lonely Heart", based on the novel by RICHARD LLEWELYN, while she was serving as reader at RKO Studios. She said she felt the story lent itself to propaganda. Mrs. ROGERS also testified that for years she had heard that CLIFFORD ODETS was a Communist. Mrs. ROGERS based her statement on a column written by O. O. MacINTYRE dated January 8, 1936 which stated that Mr. CLIFFORD ODETS, playwright, is a member of the Communist Party and that she never saw that article denied. Mrs. ROGERS explained to the Committee what she thought was the type of propaganda being injected into the movies and stated that she and her daughter had turned down many scripts because some of the lines were un-American.

Another witness appearing on the 24th of October was OLIVER CARLSON, author, teacher, and one time Communist from Hollywood, California. He told the Committee that Hollywood Leftists had been apparently able to practice some measure of thought control by keeping from the screen, films presenting Soviet Russia unfavorably. Mr. CARLSON also supplied the Committee with a fresh list of names and told a story of a Communist leader whose job was to soften up the elite of the film colony to make them susceptible to front organizations, the names of which some have cracked up repeatedly during the Committee's hearings, including those who directed or taught at the Peoples Educational Center in Los Angeles, which Mr. CARLSON termed is the Communist School in Hollywood. Those names mentioned by Mr. CARLSON included:

Director FRANK TUTTLE
 Writer JOHN HOWARD LAWSON
 Actor Director IRVING FISCHER
 Writer HERBERT BIBERMAN
 Actress KAREN MORLEY
 Writer GUY ENDOR
 Director EDWARD DYMTRYK

The Communist leader who Mr. CARLSON said came to him in fear of his life in 1938 was ELI JACOBSON, one time director of the Workers School in New York. Mr.

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JACOBSON had left Los Angeles and Mr. CARLSON stated he does not know if he is dead or alive. Mr. CARLSON also stated that the Los Angeles Local Chapter of the American Federation of Teachers has been dominated by Communists. Many teachers, he added, have refused to join the union because of its Communist leanings and have complained to the Parent Union. Mr. CARLSON related that a recent school board election in the City of Los Angeles brought out 24,543 votes for an unsuccessful Communist candidate which in itself is a small percentage but indicates the strength of the Party.

WALT DISNEY also appeared before the House Committee on Un-American Activities on October 24, 1947 and stated that the artists had been trapped by Communist labor leaders and that one Hollywood union leader once said he could use the National Labor Relations Board "as it served its purpose". Mr. DISNEY named Mr. HERBERT K. SORRELL, head of the Conference of Studio Unions, as the man who called a strike at the Disney Studios and refused to agree to an election in the plant. At the insistence of his artists, Mr. DISNEY said he demanded a plant election to determine if Mr. SORRELL had the majority he claimed among the artists. Mr. DISNEY, the last witness before the Committee recessed its investigation of Communism in Hollywood for the weekend, said he believed Mr. SORRELL was a Communist and added that the first groups to smear him after the strike was called were the Communist front organizations throughout the world. Mr. DISNEY listed as Communist front organizations "The League of Women Voters", "The Peoples World", "PM", and "The Daily Worker". Mr. DISNEY said Communists were behind the labor movement and believed they should be smoked out so that true liberalism by real Americans can go on without the taint of Communism.

On the following day Mr. WALT DISNEY sent a telegram to the House Committee on un-American Activities and stated that he had erred the previous day in his testimony wherein he called the "League of Women Voters" a Communist front organization. He wanted to have this statement stricken from the record, stating that he was in error and that the "League of Women Voters" was not a Communist front organization as he had previously stated. This telegram was read into the record by Chairman THOMAS of the House Committee on Un-American Activities.

The Un-American Activities Committee of the House of Representatives conducted its hearings on Monday, October 27, 1947 at 10:30 a.m., and Mr. ERIC JOHNSON, president of the Motion Picture Association of America testified as a witness. In charging Mr. JOHNSON had not lived up to the promises that the industry would cooperate fully with the inquiry, Chairman THOMAS told him that prominent persons had approached the Committee to lay off or postpone the hearings. Chairman THOMAS added that one man had given all the signs of an offer in an attempt to persuade the Committee to refrain from calling certain witnesses.

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Mr. JOHNSON denied any such overtures had originated in his organization and stated that it was his opinion that he had given the Committee every cooperation asked. Under questioning by Committee Counsel ROBERT STRIPLING, Mr. JOHNSON admitted the Association of Motion Picture Producers which he heads refused a resolution urged by him which would have had them agreeing not to hire proven Communists. Mr. JOHNSON explained he had agreed to drop the resolution after the local council had pointed out it might give rise to charges of conspiracy and had called attention to the problem of deciding how to prove anyone a Communist.

JOHN HOWARD LAWSON was called to the witness stand on the morning of October 27, 1947 and immediately began in an antagonistic voice to demand his civil rights and civil liberties. Mr. LAWSON'S brief but stormy appearance followed the Committee's denials to question subpoenas against nineteen witnesses who have previously been outlined. Mr. LAWSON was the first of the nineteen witnesses represented by Attorneys KENNY, CRUM, ROPPER and MARGOLIS, which attorneys had signed motions to question subpoenas on the opening day of the hearings. Chairman THOMAS, after consulting the Committee in sessions during the week concerning the motion, denied the motion and called LAWSON as the first witness. LAWSON requested of the Chairman that he be allowed to read a prepared statement, and after the Chairman and other members of the sub-committee refused the statement, denied LAWSON the right to read it stating it was not pertinent and was only an attempt to harass the Committee. As Mr. STRIPLING asked the first question, Mr. LAWSON started his answer by stating the Committee was invading his private rights in inquiring his membership and affiliations. Each time Chairman THOMAS rapped his gavel to stop LAWSON from these lengthy protests. The witness finally answered the question. Once LAWSON yelled, "I am not on trial here, the Committee is on trial before the American people-- let's get that straightened". As Mr. LAWSON shouted that he was being treated differently from other witnesses, Chairman THOMAS stated this would have to stop. Mr. LAWSON shouted that THOMAS was trying to intimidate him and finally Mr. STRIPLING asked the question, "Are you now or have you ever been a member of the Communist Party?" Mr. LAWSON replied that the question was in no way related to the inquiry and attempted to continue into a lengthy tirade against the Committee. Chairman THOMAS again rapped the gavel attempting to stop LAWSON and LAWSON yelled it was unfortunate and tragic that he has to teach this Committee. At this point Chairman THOMAS rapped his gavel loudly and ordered the witness removed from the stand.

Chairman THOMAS announced that the sub-committee had unanimously voted to request that Congress cite JOHN HOWARD LAWSON in contempt for refusing to answer questions as propounded by the Committee. Mr. STRIPLING then requested permission from the Chairman to read into the record a summary of the information obtained during the investigation and after being given permission, Mr. STRIPLING read into the record a nine page single spaced summary revealing the affiliations and activities of JOHN HOWARD LAWSON in connection with Communist activities.

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On Tuesday, October 28, 1947, the first witness appearing before the House Un-American Activities Committee was DALTON TRUMBO, a writer and member of the Screen Writers Guild. Mr. TRUMBO appeared before the Committee in answer to a subpoena served on him by the Committee in the latter part of September, 1947, and immediately upon being sworn in as a witness, he began to make a speech berating the Committee for violating his constitutional rights and liberties, and it was with difficulty that Chairman J. PARNELL THOMAS quieted him so that Mr. STRIPLING could propound questions to him. Immediately after identifying himself, DALTON TRUMBO again attempted to make a statement and requested that he be allowed to read a prepared statement to the Committee. After review of the statement by Chairman THOMAS and other members of the Sub-Committee, they agreed unanimously that the statement was not pertinent to the inquiry and that it was nothing other than a blast against the Committee in an effort to discredit the efforts of the Committee to enlighten the public on the Communist activities of those involved. At this point, TRUMBO again attempted to blast derogatory statements toward the Committee, and then, after stopping this tirade, Mr. STRIPLING asked if TRUMBO was a member of the Screen Writers Guild, and at this time TRUMBO again attempted to make a long speech concerning the unjust practices of the Committee.

After numerous attempts to secure an answer from TRUMBO to this question, it was decided futile, and Mr. STRIPLING then asked if he was or had ever been a member of the Communist Party. Again Mr. TRUMBO attempted to go into a tirade against the Committee, and again, after numerous attempts to secure an answer to this question, Chairman THOMAS had the witness removed from the stand. Later in the morning, after consulting other members of the Sub-Committee, Chairman THOMAS stated that the Sub-Committee had reached a unanimous opinion that DALTON TRUMBO should be cited in contempt of Congress.

After TRUMBO had left the stand, Special Investigator LOUIS J. RUSSELL took the stand and presented to the Committee the registration card of DALTON TRUMBO, quoting from the card his Party registration number, as well as his Communist Party membership card for the years 1944 and 1945.

Following the testimony of Investigator RUSSELL, Mr. STRIPLING read into the record a voluminous summary report concerning the Communist activities on the part of DALTON TRUMBO and citing numerous specific instances where he has been engaged in Communist Party activities.

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The next witness to take the stand was Mr. ALBERT MALTZ, who also is a writer in Hollywood and conducted himself in a very similar manner to DALTON TRUMBO above. In fact, his attitude was identical, and he also refused to answer the two questions as mentioned above: namely, whether he was a member of the Screen Writers Guild, or whether he was or had ever been a member of the Communist Party. After many attempts to secure an answer to these two questions, he was removed from the witness stand and, as TRUMBO, was cited for contempt to Congress.

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A third witness, ALVAH BESSIE, upon being called to the stand on the same day, conducted himself in an identical manner. He likewise was cited for contempt of Congress by the members of the Sub-Committee present.

It is to be noted that the EVENING STAR newspaper stated that when DALTON TRUMBO left the witness stand, there was a large ovation attributed, according to the STAR, to Mr. TRUMBO. It is the opinion of the Agents who were in attendance, as well as others to whom the Agents talked, that the applause was not for TRUMBO but for the efficient manner in which Chairman THOMAS refused to allow this individual to dominate the hearings and to disrupt all order in connection therewith. It is observed that this is not the first occasion on which the press has made this mistake, although on several occasions there has been a small segregated group who did applaud the manner of these individuals who refused to testify, claiming a violation of their constitutional liberties.

After ALBERT MALTZ was removed from the stand, Mr. STRIPLING requested Chairman THOMAS to call ROBERT W. KENNY, attorney, to the stand. Mr. THOMAS, after swearing in Mr. KENNY, asked him about a newspaper article which quoted the lawyer as saying he had advised his clients, who include Messrs. LAWSON, TRUMBO, and MALTZ, to "invite prosecution and walk the plank." Mr. KENNY protested that Representative THOMAS was inquiring into the private relationship between attorney and client. When Mr. THOMAS pressed the point, however, after reading the Federal Conspiracy Statute to Mr. KENNY, Mr. KENNY stated the quotation was not quite accurate. He explained he had told his clients to "conduct themselves in a manner which would not invite successful prosecution." The lawyer, the former Attorney General of California, added that the "walk the plank" reference apparently was to his statement that his clients "probably would be invited to walk the plank." Mr. THOMAS then cautioned Mr. KENNY that he

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had squirmed out of this one and warned that the matter would be referred to the U. S. Attorney if the Committee found that Mr. KENNY was giving advice of that sort as asserted in the newspaper article.

Upon the removal of Mr. MALTZ from the witness stand, Mr. PAUL V. McNUTT requested to take the stand. He was afforded this opportunity and sworn in by Chairman THOMAS, and then stated to the Committee that the Committee had yesterday accused the organizations which he, Mr. McNUTT represents, of having tried to stifle the investigation. He said the charge was made without proof and on the basis of insinuation and innuendo. Continuing, Mr. McNUTT charged that the public was entitled to know if there were any proof of these "gratuitous insinuations." Mr. McNUTT, on behalf of his clients, denied that the industry had tried to stifle the inquiry, and stated that statements of this kind made by Mr. THOMAS to ERIC JOHNSTON, head of the Motion Picture Association, "hardly become a Committee of Congress which has expressed its intention to conduct a fair and impartial hearing." Chairman THOMAS promised to reply to Mr. McNUTT in full at a later time.

During the time that Mr. McNUTT was on the stand, he was asked by Mr. STRIPLING to name the organizations which he was representing as counsel, and after much stumbling he was able to name only three of 26 organizations that he claimed to represent. He was then asked why Mr. JAMES BYRNES, former Secretary of State, was not representing the clients, as he had been engaged to do, and Mr. McNUTT stated that he believed, although he was not sure, that Mr. BYRNES had agreed to represent them and counsel them only wherever there was no legislative body concerned. Mr. McNUTT was then asked if all those agencies that he represented were aware of the stand that Mr. McNUTT had taken concerning the insinuating remarks about the industry, and he stated that to his knowledge only one individual knew of it, and that was Mr. JACK L. WARNER, of Warner Brothers Studio.

Mr. LOUIS J. RUSSELL was called back to the stand, and he produced a photostatic copy of the registration card for both ALBERT MALTZ and ALVAH BESSIE, reading the registration Party number, as well as the membership card number, for the years 1944 and 1945, of these two individuals. Mr. STRIPLING also had read into the record a long summary memorandum concerning the Communist Party activities on the part of these two individuals, as he did DALTON TRUMBO.

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Another witness appearing before the Committee on October 28 was ROY M. BREWER, representative of the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators. Mr. BREWER in his testimony blamed the four Hollywood strikes in the past three years on Communist domination of the Conference of Studio Unions, and expressed the belief that much of the violence accompanying the strikes was due to Communist influence. He gave the Committee a list of film personalities who he said alleged they were observers on the strike scene but actually assisted the strikers. The list included JOHN GARFIELD, JOHN WEXLEY, SIDNEY BUCHMAN, HOWARD KOCH, LARRY DOLER, LEWIS MILESTONE, DALTON TRUMBO, JOHN HOWARD LAWSON, CAREY McWILLIAMS, FRANK TUTTLE, ROBERT ROSSEN, and WILLIAM POMERANCE. He told the Committee that while the Communists' plan to control the Hollywood unions had been defeated thus far, the real American Federation of Labor unions in the studios have had to make tremendous sacrifices.

Continuing, Mr. BREWER stated that Hollywood workers have fought valiently to prevent their unions from becoming an adjunct of Soviet foreign policy. Hundreds have suffered personal injuries, homes have been bombed, automobiles destroyed, and children threatened. Intimidation and coercion have caused many to live for weeks in terror. Mr. BREWER contended that the Conference of Studio Unions, headed by HERBERT K. SORRELL, had tried to disrupt and destroy the AF of L unions in the studios and throw the working people into a Communist-controlled industrial union. The plan, he said, started with JEFF KIBRE, whom he described as a Communist agent sent to Hollywood in 1935, and was carried on by Mr. SORRELL, whom he identified as another Communist.

Mr. BREWER during his testimony listed the Painters Union-- Local 644, Screen Cartoonists Guild, and the Screen Story Analysts Guild among Hollywood unions "completely dominated by Communists."

On Sunday, October 26, 1947, the Sunday STAR newspaper published an article bearing a New York, New York, deadline of October 25 by the Associated Press, entitled: "PEPPER and RANKIN Debate Film Inquiry in Radio Broadcast." This article relates to a speech delivered by Senator CLAUDE PEPPER, Democrat, of Florida,

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in New York City on Saturday evening, October 25, 1947. Senator PEPPER said the House Committee on Un-American Activities investigation of Hollywood is censorship in violation of the Bill of Rights, and Representative RANKIN, Democrat, of Mississippi, member of the Committee, replied that the criticism "comes with poor grace from a Senator." Continuing, the article stated that Senator PEPPER said: "'If censorship begins with the movies, it will next reach the press, the radio, the painter, the musician, and in time the pulpit.'" According to the article, this speech was made by Senator PEPPER in a Mutual Broadcasting System radio broadcast from New York. Senator PEPPER referred to the investigation as a "'witch hunt,'" and said the danger of such investigations comes from the fact that they stifle the American genius for growth and development. They "'attempt to produce a safe and even pusillanimous conformity to a stereotype of mediocrity dictated by some self-constituted censor.'" He said the First Amendment forbids laws censoring in advance, and also laws imposing subsequent punishment, and added: "'Fear of punishment, whether through imprisonment or through Congressional Committee defamation, can and does result in a silencing of those who have a right to speak out.'" Senator PEPPER said witnesses were permitted to testify to heresay and third hand information, unadmissible in any court of law, under the cloak of Congressional immunity, and some of those damaged may never get a chance to defend themselves. The article further states that earlier on the day of October 25, 1947, former Assistant Attorney General O. JOHN ROGGE said that Hollywood figures should refuse to appear before the Committee. Speaking at a Conference on Cultural Freedom and Civil Liberties, sponsored by the National Arts, Sciences, and Professions Council of the Progressive Citizens of America, Mr. ROGGE said: "My advice to our Hollywood friends and to all others is not to appear at all." He declared that Senator PEPPER did not go far enough when he advised Hollywood artists and writers to appear but to answer no questions pertaining to their private political beliefs or ideas.

Continuing, Mr. ROGGE stated that in his opinion the House Committee is unconstitutional. It violates not only the First Amendment, but the Fifth, Sixth, Ninth, and Tenth Amendments, as well. In his opinion, Mr. ROGGE continued, no one need appear and testify before such an unauthorized and unconstitutional agency of the Government.

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In the same article it was stated that Representative JOHN RANKIN, Democrat, of Mississippi, a member of the Committee, made a talk on the same date from McComb, Mississippi. Congressman RANKIN spoke immediately after Senator PEPPER's broadcast, and on the same program. Mr. RANKIN said civil liberties guarantees do not give the right to anyone to plot to overthrow their government or attempt to spread Communism or any other "ism" to our destruction. Mr. RANKIN said the Committee is rendering a great service "by exposing the enemies within our gates and it comes with poor grace for a United States Senator to be giving them aid and comfort by criticizing the Committee." Mr. RANKIN also stated that so far as attempting to persecute anyone, there is not a word of truth to it; the Committee has done all possible to get at the facts, and those who squawk the loudest always seem to be those who are later convicted. According to the article, Representative RANKIN concluded his remarks by stating: "We have a right to investigate the activities of those Communists who are trying to spread propaganda through the moving pictures. Communism is the greatest menace our civilization has ever known, and anyone who attempts to spread it in this country is an enemy of our Government and ought to be dealt with as such."

There is being set out below a summary of all information obtained in the files of this Field Division as furnished by both confidential technical informants and confidential informants. It is believed that this information is self-explanatory, and is as follows:

[October 17, 1947] (X) u

C-502

MIA 844

On the morning of this date DAVID WAHL contacted ELEANOR LOWENTHAL for MAX, who was at the doctor's office. WAHL indicated he wished to advise LOWENTHAL that IZZY (I. F. STONE of PM) was in New York and could be reached at his office. WAHL also requested MAX be advised there was a follow-up on that article in a Washington paper which is infinitely worse and today's article goes to greater length, mentioning 60 possible indictments and referring pretty specifically to a man in WAHL's New York office (MAURICE HALPERIN) with several mis-statements. WAHL added if MAX missed IZZY, WAHL planned to see him in Washington in the morning. (X) u

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C-502] u On the same afternoon PHILIP DUNAWAY, NYC, advised WAHL he talked
MIA 849] with WAHL's friend (MAX LOWENTHAL ?) last night and for personal
(X) and business reasons PHIL decided not to come to Washington. How-
ever, he stated he would help from New York and had some excellent ideas
which he was reducing to writing and would send by letter to WAHL's friend in
care of WAHL. DAVE instructed they be sent to his office. PHIL suggested
if his ideas were adopted and WAHL or his friends felt DUNAWAY entitled to
compensation, that would be wonderful. However, if otherwise, it would be
all right. (X) u

The ideas referred to appear to be suggestions in connection with
the Hollywood hearings. DUNAWAY also referred to some rather startling news
in one of the Washington papers and stated the fellow to whom he was talking
(LOWENTHAL) knows all about what has happened in New York and can tell or
show WAHL about it. (X) u

C-502] u On the afternoon of this date ELLA SHALIT, secretary of DAVE WAHL,
MIA 850] (X) made reservations for JOHN DIERKES at the Hay Adams House. (X) u

C-502] u POPPER and WAHL conversed in the evening of this date, at which time
MIA 851] WAHL informed POPPER that BOB KENNY and BEN MARGOLIS would arrive
INT.] (X) in Washington at 11 a.m. They discussed a press conference with
these lawyers, and POPPER stated the press was interested in the glamour guy
(LARRY PARKS) rather than the lawyers. WAHL suggested it would be a good
idea for the lawyers to get off a blast, and POPPER stated he would see if
he could get hold of this guy (CHARLES) MICHIE regarding a press conference. (X) u

WAHL said he thought it would be a good idea if the press people
met the plane and have them make a brief punchy statement setting the stage
for a future press conference. WAHL mentioned contacting the Herald Tribune
guys and FELIX BELAIR of the New York Times. POPPER indicated he would leave
the matter to MICHIE, their press representative. (X) u

CONF. DO NOT] C-518] u On the morning of October 17, 1947, HELEN BRYAN, Joint Anti-
HT 1191] Fascist Refugee Committee, New York City, advised MARTIN POPPER
they were having a dinner on civil liberties on October 30 and
asked if there was any possibility of having any of the Hollywood group as
guests of honor. POPPER stated they would arrive Saturday, October 18, 1947,
and he would be glad to discuss it with them although October 30 would be
in the middle of the hearings. POPPER requested a copy of the invitation and
said they would have a staff meeting Sunday or Monday. (X) u

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[C-518] ^(u) On the same date JOE CARROLL in the office of RALPH SHIKE (phonetic),
[HT 1191] Progressive Citizens of America, New York City, inquired of POPPER
as to the chance of getting any of the Hollywood group to New York
for a press conference on Tuesday, October 21. CARROLL said he thought he
could put out a lot of publicity prior to the conference. POPPER did not
relish the idea but stated he would take the matter up with the Hollywood
people when they arrived. (u)

[C-518] ^(u) On the afternoon of this date POPPER conversed with BENJAMIN MAR-
[HT 1192] GOLIS, Ambassador Hotel, Chicago, stating the Washington News
Service wanted to know about the arrival of LARRY PARKS in connec-
tion with the press release on the meeting Monday night. POPPER mentioned
they could get fifteen minutes on a local radio station Sunday and should
take advantage of this as a build-up for the Monday night meeting at the
Press Club. He said tentatively DALTON TRUMBO, RING LARDNER, Jr., and BOB
KENNY would be the speakers. He also mentioned after the Press Club meeting
there would be a cocktail party where fifty or sixty wealthy people would
be invited for the purpose of raising dough. (u)

[C-518] ^(u) On the same afternoon POPPER and DAVID REIN discussed the debate
[HT 1194] referred to in previous letters. REIN indicated he had heard
nothing from Congressman (JOHN) McDOWELL, who is a member of the
Un-American Activities Committee. POPPER stated they had checked on the
Hollywood guy (FRANCIS HENSON) and the general thought is that he is very
important. They agreed if they could only get two unimportant guys they
would not put on the debate. (u)

[C-518] ^(u) On the same afternoon, JIM PROCTOR, NYC, advised POPPER that MAY
[HT 1195] REIS, a crack secretary, is available and should be down there in
Washington and would come for \$75 per week plus expenses. POPPER
instructed that she be sent down and stated they would work it out here.
POPPER stated they needed someone in addition (press agent ?) and PROCTOR
suggested PETE WEINSTEIN ?), and POPPER said bring him down also. POPPER
further mentioned they need a research guy as well as a press agent. PROCTOR
mentioned PETE would probably charge \$250 plus expenses and stated he him-
self does not want to be paid. (u)

[C-445] ^(u) On the evening of this date, CHARLES KRAMER contacted Senator
[KAP 2225] CLAUDE PEPPER, who stated United Press had requested him to write a
four or five hundred word commentary on the book by former Secre-
tary JAMES BYRNES. PEPPER stated JIM thinks the best thing is not to do it, (u)

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and if anyone wants to read his comments on BYRNES' book, they could read them in "our book" if and when it is published, with which KRAMER agreed. (S)(u)

During a lengthy conversation, PEPPER told KRAMER he wanted to have a talk with him Monday on that other thing and asked if KRAMER had seen that Times Herald article (long article on Gregory Case). KRAMER said he had, and PEPPER stated he would have a chat with CHARLIE about that. (S)(u)

CONF. INFO. [C-516] (S)(u) On the afternoon of October 17, 1947, BETTY HAYS advised DAVID REIN that TERESA LISS had said there would not be any collection at the meeting. She said there would be a reception at the home of BELFORD LAWSON following the Monday night meeting. She also mentioned the Lawyers Guild and Southern Conference were supposed to split the proceeds. (S)(u)

Thereafter, REIN contacted POPPER, stating he had received a call from BETTY HAYS, whom he had got as captain of ushers for POPPER's collection. She explained that TERESA LISS of the Southern Conference for Human Welfare said there would be no collection at the meeting, but there would be a reception following the meeting at the home of BELFORD LAWSON (Southern Conference). POPPER stated there would be both, apparently meaning that a collection would be taken at both functions. He indicated that Southern Conference alone would handle the money but they would meet tomorrow and suggest sharing the proceeds, the money to be used by each organization for a specific campaign against the Committee. He stated the general feeling was there would not be much raised at the meeting but they expected a few thousand dollars at the reception afterwards. (S)(u)

Following the above conversation, REIN told BETTY HAYS there would be two collections and explained they were inviting fifty or sixty people with money, such as the GERBERS, to the reception. (S)(u)

[October 18, 1947] (S)(u)

CONF. INFO. [C-502] (S)(u) On the morning of October 18, 1947, JOHN DIERKES was contacted by WAHL at the Hay Adams House. They discussed the fact that CRUM and KENNY were delayed because of plane trouble and DIERKES suggested WAHL put the arrival of KENNY and CRUM on the AP ticker when he gets a definite time. WAHL informed DIERKES that MARTY (POPPER) would like to talk with DIERKES, to which the latter commented, "He would." DIERKES, however, stated he wanted to talk with WAHL. (S)(u)

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C-502

MIA 854

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CONF. INFO.

(X) u
Shortly thereafter, WAHL contacted the Hay Adams House concerning a suite arranged for BARTLEY CRUM and requested that it be placed in the name of JOHN DIERKES. He explained they would like to have Mr. CRUM's incognito preserved for awhile and added Mr. DIERKES is here with Mr. CRUM. (X) u

Shortly thereafter, CARL GREEN in the office of WAHL conversed with DIERKES, who stated he was acting as an errand boy again. GREEN inquired as to how long DIERKES would be in Washington, and DIERKES stated, "Long enough I trust." DIERKES told GREEN he was no longer living at 1509 Stone Canyon but is now at 685 South Amalfi, Pacific Palisades. They agreed to get together definitely. CARL GREEN is a close associate of most of the Gregory subjects and is believed to be a Communist Party member. (X) u

On this date KIM SILBERSTEIN, speaking for the Lawyers Guild, invited WAHL to the meeting Monday night at the Press Club. She inquired if WAHL could contact some people in the Jewish groups, and WAHL suggested she approach PHILIP SCHIFF, Jewish Welfare Board, and JACOB KAMEN, head of the Jewish Community Council, indicating it would be all right to use WAHL's name. He also suggested the name of Rabbi METZ. WAHL stated unfortunately most of his contacts on the Jewish side are not in Washington, but said SCHIFF and KAMEN are key people in the local community. (X) u

Later WAHL also suggested MARCUS COHN of the American Jewish Committee. (X) u

C-519

MI 7367

*
CONF. INFO.

(X) u
On the morning of October 18, 1947, MARTIN POPPER conferred with CHARLES (MICHIE), discussing press matters and the arrival of KENNY, CRUM, and MARGOLIS that morning by plane. MICHIE indicated he had talked with a lot of the guys and they were all against a Sunday press conference. MICHIE stated he could employ his time this morning by talking with CARL LEVIN, OLIVER PILOT, and HERMAN of Hollywood Reporter, just briefing them. He mentioned he was getting into difficulty with Variety, Hollywood Reporter, and Motion Picture Daily, because they always want something new, something not mentioned in press releases. (X) u

C-519

MI 7368

*
CONF. INFO.

(X) u
On this morning Mrs. KIM SILBERSTEIN contacted SELMA REIN for names of people to contact. SELMA stated she had extensive lists of people who would probably be interested but had not sent invitations to them. She said she just sent invitations to heads of important organizations, ministers, and people in church groups, etc. KIM stated she (X) u

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thought there would be some spot announcements on that radio station (WQQW). SELMA commented their listening public was small, not supposed to exceed about 10,000. SELMA stated she would give KIM the names later. (X)u

CONF. INFO. [C-518]u BOB SILBERSTEIN talked with one PETERSON (phonetic) explaining about [HT 1198]u the Monday night meeting at the Press Club auditorium where CHARLES HOUSTON (colored attorney), BOB KENNY, BART CRUM, and eight key people from Hollywood would speak. He mentioned in talking with BELFORD LAWSON (colored) the latter thought PETERSON's people might be interested and inquired if PETERSON could get some printed announcements out to his people. PETERSON thought he could and requested SILBERSTEIN send them to 605 D Street, N. W. (X)u

[C-518]u On the same morning, SILBERSTEIN talked with DAVID REIN, who said he [HT 1198]u was disturbed about the publicity and thought they really need an ad in the papers. POPPER talked him out of this theory, stating they were getting a man who would get them a lot of publicity. SILBERSTEIN stated it is very curious that they get a great deal of publicity in New York but in Washington they kill "us." They discussed having a man for the outside at the Monday night meeting and asking people to register. However, SILBERSTEIN stated it would take time and be somewhat out of order, as many people would not be lawyers. (It is believed this conversation concerns efforts to enlist membership in the Lawyers Guild, because REIN suggested one of the speakers could indicate that membership cards for the local chapter were available.) (X)u

At noon this date, MARTIN POPPER spoke with HELEN FULLER, New Republic Magazine, who inquired if it were true the Screen Writers Guild is not participating at the hearing. POPPER stated he had not heard but would learn when they get in tonight. FULLER stated she heard from Hollywood there was a big row and the Screen Writers Guild decided to duck the whole thing. FULLER also stated she had a peek at the testimony to be given by JACK WARNER, and he takes a more enlightened line than the rest and his position will be close to the position of WILLKIE. She said JACK WARNER would say there are probably some Communists around and some in his studio, etc., but he is the guy responsible for the pictures. She stated it is not a good forthright statement--that he skirts the nasty parts. (X)u

POPPER inquired what some of the other guys are going to say, and she said (LOUIS) MAYER is going to take a stand for the appeasement position (X)u

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and no one seems to know what (SAM) GOLDWYN is going to do. POPPER inquired about ERIC JOHNSTON, and FULLER did not know. He asked about PAUL McNUTT and whether he would make an open statement, and she stated they were not sure, but the committee had made it clear they did not like it. (X) u

On the morning of this date, SELMA REIN informed KIM SILBERSTEIN she had the names ready for KIM and some of them may have received the announcement. She stated some might be contacted for the cocktail party but KIM would have to use her discretion. Thereafter, she furnished a lengthy list set forth hereafter at the end of this report. (X) u

October 19, 1947 (X) (X) u

7-00000 INF 1: (X) u
C-517 On this date, HERMAN (GREENBERG) stated to DAVID REIN he heard that
MI 7380 CRUM and KENNY issued a press release that afternoon and a telegram
ONE INF 1: (X) u to THOMAS (Senator ELBERT ?) to quash the subpoena on five grounds,
and that this was going to be a declaratory judgment in the District Court
since apparently some of the nineteen persons summoned cannot afford to take
this stand, adding as "we" were in the position with those CPA (?) guys. REIN
commented he was the first to raise such a point, and HERMAN stated CRUM
and KENNY may not understand the legal theory. HERMAN stated he did not know
what lines of communication REIN had with KENNY and CRUM and thought perhaps
he could make some suggestions to them. REIN stated POPPER could be a link
between but that POPPER is probably trying to horn in and thus would be an
obstacle. GREENBERG suggested SILBERSTEIN, and REIN stated he doubted whether
BOB would want to interfere. (X) (X) (X) u

Thereafter, REIN contacted SILBERSTEIN to inquire if he had heard
anything about filing suit and BOB stated POPPER was one of their attorneys.
REIN mentioned he would like to confer with them since he had done considera-
ble work on this subject in connection with the threat at the time of the
Henry Wallace address. (X) (X) (X) u

REIN then spoke with GREENBERG, stating SILBERSTEIN indicated POPPER
has been retained as one of counsel and any work done by REIN would be on a
voluntary basis. (X) (X) (X) u

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[C-519] On the morning of this date, KATHRYN POPPER advised LIL
[MI 7375] BART CRUM would do collecting at the reception. KATHRYN mentioned
he had done it for CRC (Civil Rights Congress ?) or something in
New York and was very good. KATHRYN stated a committee has been set up in (X) u

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New York and PAUL DRAPER, treasurer, should receive checks for funds collected at the meeting. She said JOHN GARFIELD is head of it, and KATHRYN doesn't know the name of it but supposes they are people in the theater and on the stage in New York. LIL stated she thought at their affair checks should be made out to Southern Conference. KATHRYN indicated she would settle this point and recontact LIL. KATHRYN stated apparently this group is very adamant about where the funds they raise will go. KATHRYN mentioned they had gotten a crackerjack girl from New York, one whom KATHRYN knew in Hollywood, and added one of the guys' secretary is coming in from the coast and that MARTIN's secretary will be there. (X)U

CONF. INFO. [C-519] [MIA 7376] On the same morning, FEO ATHANASSOV, wife of the official Bulgarian representative to this country, invited KATHRYN POPPER and MARTIN POPPER to her home Tuesday night, stating the Professor (NICCEM MEVORAH) and BOYAN (ATHANASSOV) would be there, as would the BEN APPELS (author). FEO mentioned she planned to attend the Press Club meeting on Monday night. (X)U (U)

CONF. INFO. [C-511] Through another source (C-511), it was learned that Mrs. ATHANASSOV indicated that she was inviting some of the Hollywood people to her home on Tuesday night, and that she invited ELIZABETH and DICK SASULY. (X)U

CONF. INFO. [C-425] [MIA 859] On the afternoon of this date, FEO ATHANASSOV invited DICK SASULY to her party TUESDAY night, mentioning the APPELS, the Professor, and her husband BOYAN would be there; also, that Dr. (SERGIJE) MAKIEDO, Yugoslav counselor, would also be there. (X)U (X)U

CONF. INFO. [C-425] [MIA 7379] On the evening of this date, MADELINE (DONNER), wife of FRANK DONNER, CIO official, invited the SASULYS to the Press Club meeting Monday and to BELFORD LAWSON's reception later. MADELINE stated the party was primarily for people with money but SASULY was invited so he could help induce the others. MADELINE said she heard GREG SILVERMASTER was in the housing business, which SASULY confirmed, adding he would tell MADELINE more about it tomorrow. (X)U (X)U

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October 20, 1947 (X)U

CONF. INFO. [C-502] [MIA 860] On the morning of this date, WAHL contacted CARL GREEN to borrow sleeping pills for BART CRUM. GREEN indicated shortage and suggested WAHL contact IZZY (STONE) for pills. WAHL mentioned CRUM had put the pressure on WAHL, insisting he go up to New York, but only in (X)U

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order to make proper financial arrangements. He stated CRUM believed WAHL should get \$20,000 a year. This conversation undoubtedly concerns WAHL's joining the Hagannah organization. (X) u

In the afternoon, Mrs. (GERTRUDE) RODMAN contacted WAHL, mentioning the name of HYMAN GOLDMAN. WAHL suggested him as a good man to get there tonight. GERTRUDE remarked that back in the Spanish days that guy was good. GERTRUDE thought the BART CRUM angle should shove some of these kind of guys into "our" field. WAHL mentioned at one time GOLDMAN considered buying stock in WQQW but left for the Philippines without doing so. They discussed the broadcasts over WQQW yesterday, and it was mentioned LARRY PARKS wrote most of his own speech. GERTRUDE mentioned that they (Southern Conference for Human Welfare) were putting on the cocktail party and sharing proceeds with the Lawyers Guild but POPPER did not want them to mention the Southern Conference at any time because he felt it might be poor public relations.

C-502 [u] Shortly thereafter, WAHL contacted JACK KAMEN, Jewish Community MIA 864 Council, first discussing mutual Jewish matter. WAHL then mentioned BART CRUM's being in town and the Lawyers Guild meeting and stated he had been asked if he would speak to some Jewish people and whether KAMEN or HYMAN GOLDMAN would like to go to the Guild meeting and cocktail party afterwards at BELFORD LAWSON's, 8 Logan Circle. KAMEN inquired if this was the residence of a negro, and WAHL blandly suggested that since CRUM is a friend of the negroes, it might be. KAMEN inquired who was running the party, and WAHL stated a group of women, some of whom may be connected with the Southern Conference. KAMEN stated it looked like a Southern Conference affair to him and mentioned it is not too popular these days. WAHL asked KAMEN if he thought that was so. (X) u

C-445 [u] On the morning of this date, ELIZABETH SASULY informed KRAMER that KAP 2229 NAT WITT had called, advising WITT would arrive by plane the following evening, and she had made reservations for him at the Raleigh Hotel. (X) u

CONF. INFO.

On the same morning, Mr. BAYER (TED B. ?), NYC, endeavored to locate KRAMER and requested KRAMER's wife to have KRAMER get in touch with the National Council of American-Soviet Friendship, Murray Hill 3-2080. BAYER stated he had an urgent matter to take up with CHARLIE. (X) u

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October 21, 1947 (X) u

C-502 MIA 869 In the morning, JOHN DIERKES talked with WAHL, making reference to the thing they were working on Sunday. DIERKES said they would like to get a list of the best Protestant ministers and any supplementary lists, such as instruments. DIERKES said what they want is an endorsement of the position taken by these people to supplement the position taken by the group in Hollywood headed by SELZNICK. WAHL stated he did not have such a list but thought such a list would be in the hands of a citizens' group. WAHL mentioned he had talked with MAX (LOWENTHAL) and MAX would be coming down today. He asked if it might be possible for them to have a couple of quiet hours with MAX and BART CRUM, also. DIERKES stated CRUM has got all of these notions already and recognizes the situation, but the problem is selling it to these guys. (X) u

C-502 MIA 869-871 On the same morning, WAHL contacted JACK WATSMAN (phonetic), Citizens Committee (on Displaced Persons), advising him a group of highly placed people in Hollywood had gotten out a statement about the Thomas Committee and would like to have some leading Protestant clergymen join them. WAHL thought JACK might know some people who have expressed themselves in support of the Stratton Bill. Thereafter, they discussed a number of liberal churchmen not set forth herein. (X) u

C-502 MIA 871 WAHL then contacted DIERKES, stating two people from the Federal Council of Churches worth getting would be CHARLIE TAFT and ALLEN T. BURNS, both in New York. WAHL stated he was told FRANK ADELOT of Princeton is an important name involving Quaker side. WAHL also mentioned LAWRENCE PICKET, which DIERKES corrected as CLARENCE PICKETT. WAHL mentioned Mrs. HARPER SIBLEY. (X) u

The same morning, WAHL contacted the office of Congressman (JACOB) JAVITS of New York, stating he would like to use the facilities of the Congressman's office to have BART CRUM, ADRIAN SCOTT, and ED DMYTRYK interviewed together with a couple of selected people from the press to take their pictures and interview them about the movie "Crossfire." WAHL indicated SAM ROSENBERG (WAHL's nephew), who is one of the best photographers in the country, would need clearance to get into the office building. After some discussion, the woman answering the phone stated they assume it will be all right for WAHL to use the office, indicating the room number is 312. The woman stated CRUM is a personal friend of Mr. JAVITS, and she is anxious to see him herself. (X) u

C-502 MIA 872 Immediately thereafter, DIERKES and CRUM spoke with WAHL. DIERKES inquired if WAHL had a list of newspapers to which the editorial (X) u

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in the Washington Post could be wired. WAHL did not have such a list, but thought it comparatively easy to obtain a list from the classified phone book. CRUM stated he knew a lot of these people personally and thought it might be effective to wire directly MARSHALL FIELD, JOHN KNIGHT, GARDNER GOLES, JAMES of New York Times, ~~ED~~ THACKERY (phonetic), and PAUL SMITH of the Chronicle. (X) u

WAHL also told CRUM he is working on a list of Protestants, and CRUM indicated he was also interested in Rabbis. CRUM inquired if there were any liberal Catholics, and WAHL stated, "Are you asking me?" CRUM stated Bishop SHIELD of Chicago, if he could do it. (X) u

C-502 [u] On the afternoon of this date, ELLA SHALIT informed WAHL he (MAX MIA 879 LOWENTHAL) had arrived and was going to be at the Capitol, extension 100, until 4:30 p.m. DAVE indicated he was at the office of Senator PEPPER and would contact him at the Capitol. (X) u

C-445 [u] On the morning of this date, HERBERT BIBERMAN, one of the subpoenaed witnesses, endeavored to locate KRAMER, stating he had seen him on the previous night (at National Press Club?) and KRAMER had asked him to get in touch with him. (X) u

C-445 [u] At 9:40 p.m., on this date, KRAMER advised his wife he was going to LEE PRESSMAN's place and then would come home from there. KRAMER also mentioned he had met NAT (WITT) at the hotel. (X) u

C-518 [u] On the afternoon of this date, BETTY HAYS endeavored to locate MARTIN POPPER, stating she had a letter for him to sign which he knew about. RUTH RIFKIN (Gregory subject), secretary of POPPER, suggested BETTY leave the letter with KATHRYN POPPER at the Shoreham Hotel. BETTY stated she could not, as it is a letter with a lot of big-shot signatures which is going to the President tomorrow and she has to get other signatures on it. (X) u

C-516 [u] On the afternoon of this date, DAVID REIN conferred with BOB SILBERSTEIN. He inquired if BOB had gotten an opportunity to talk with KENNY and CRUM about their reaction to a reception by the local Lawyers Guild in their honor. They stated KENNY could give a talk on the Guild to the members and agreed tentatively on the date as Saturday, November 1. They discussed speakers, and REIN said they had considered a big dinner with ELEANOR ROOSEVELT, but MARTIN POPPER would not let them have it. He said when they can get speakers who will draw a crowd, the question arises as to whether they want them. SILBERSTEIN (X) u

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suggested someone like (CHESTER) BOWLES or LEON HENDERSON. REIN mentioned WENDELL BERGE. (X) u

CONF. INFO. [C-425] At noon on this date, KATY (KATHRYN POPPER) advised DICK SASULY MIA 872 she wanted to talk with him about a paying job. She was very circumspect in her manner but divulged the job would commence immediately and is something which had to be done every day. She stated she would be in room 100C at the Shoreham Hotel and DICK said he would get there by mid-afternoon. (X) (u)

[C-425] At 4:45 p.m. that evening, CHARLOTTE (YOUNG ?) contacted SASULY, MIA 879 stating she may be able to help out tomorrow from one to five. SASULY stated BIBERMAN, one of the directors, is in charge but KATY POPPER can be contacted in connection with it. CHARLOTTE said she thought four hours should be enough to cover one day's testimony. SASULY indicated \$75 a week had been offered. (X) u

It is believed CHARLOTTE is CHARLOTTE YOUNG, membership director of the local Communist Party. (X) u

October 22, 1947 (X) u

CONF. INFO. [C-502] On the morning of this date, JOHN DIERKES at WAHL's office contacted MIA 882 Mr. SCOVILL, Columbia (Broadcasting System ?), stating ED MURROW in New York told him to contact SCOVILL regarding some space on this Hollywood matter. DIERKES understood SCOVILL is interested in getting CRUM or some of his clients on a program Monday night. SCOVILL said (HY) SHULSON had contacted him. SCOVILL indicated he held open a spot on his Monday night program, "In My Opinion." It was arranged SHULSON would meet SCOVILL in the latter's office. (X) u

CONF. INFO. [C-502] In the afternoon CHARLIE (KRAMER) contacted WAHL and inquired if MIA 886 WAHL had a fruitful session. WAHL answered, "I think very _____" if it's fallen (garbled) through. It has got to be sold to the other boys." (X) u

Later, WAHL stated he did not know whether it had been. If it isn't sold, WAHL indicated they can all go home. WAHL stated they were talking about it now and KRAMER inquired if it was at "his place." WAHL stated no, no, that his friend had gone. KRAMER then stated he thought he would drop by the Shoreham, and reference was made to the plan "he suggested." (X) u

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WAHL stated he felt their local friend here has got to behave himself better and will have to get away from the kid stuff. WAHL stated he was very depressed unless they change. He urged KRAMER to be a good influence and hit them hard. (X)u

It is believed the local friend referred to may be BART CRUM, and the individual who had gone is MAX LOWENTHAL. (X)u

* C-502] Later the same afternoon, KRAMER recontacted WAHL, advising that it
MIA 891] looks a little better but they are terribly disorganized. KRAMER
INFT. (X)] inquired if WAHL knows anything about the Chairman's (J. PARNELL
THOMAS) change of name--when it occurred, to which WAHL answered "No." DAVE
inquired if some of those people can't take BART's word for things as far as
strategy and procedure are concerned, adding BART had the advantages of one
of the most brilliant _____ (garbled) DAVE has ever seen put on last night
and this morning. KRAMER inquired what the point of it was, and DAVE said
there were two parts, one about the chairman, his relations _____. WAHL stated
he could not go into details then. The other is there should be one witness,
if possible, who should without destroying the pattern of the whole group be
able to say to the press prior to becoming a witness, I _____.
_____. WAHL then explained he would protect all of them and put the proper
prospective on what all will say. DAVE stated BART had all that written out. (X)u

It is thought this conversation may refer to advice and suggestions
advanced by MAX LOWENTHAL, who apparently arrived in Washington on the after-
noon of the previous day. (X)u

[C-519] On October 22, 1947, KATHRYN POPPER was contacted by one POLLY
MI 7375] SHERMAN, who stated EDNA STARK had mentioned KATHRYN needed some
help down at MARTIN's office. POLLY indicated she did not believe
she would be available steadily, as she had to move and KATHRYN advised she
would contact her later. (X)u

* [C-519] Thereafter, KATHRYN POPPER told MAY REIS a girl she had contacted
MI 7395] originally had recommended someone else about whom she knew nothing
INFT.] in terms of stenographic work "or anything else." MAY inquired
if KATHRYN meant that literally, and KATHRYN replied, "Yes." MAY stated she
could use another hand. MAY also stated she did not suppose CHARLOTTE (YOUNG)
was going to ask for her, MAY, and KATHRYN stated CHARLOTTE was supposed to ask
for HERBERT (BIBERMAN ?). MAY mentioned this, stating she was casual and
polite because she did not know who CHARLOTTE was or what she wanted and had
suggested CHARLOTTE contact KATHRYN. (X)u

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[C-519]
[MI 7394]

In this connection, a few minutes earlier, CHARLOTTE YOUNG had contacted KATHRYN POPPER, stating she had gotten over here about ten minutes late and BIBERMAN was out and apparently no one else knew what she is supposed to do. (X) u

KATHRYN then spoke with MAY REIS, inquiring about several Hollywood individuals. She spoke with WALDO SALT, advising him the girl there is CHARLOTTE YOUNG, and she is the one who is going to do the breakdown on the transcript. KATHRYN requested SALT to start her on it rather than have her wait for HERB BIBERMAN to return. It is again noted CHARLOTTE YOUNG is membership director of the local Communist Party. (X) u

[C-519]
[MI 7396]

Later, the same afternoon, KATHRYN POPPER conferred with EDNA STARK concerning POLLY SHERMAN. EDNA explained why she could not do any work for POPPER--first, because she is endeavoring to get a full-time job, as they are terribly broke, and, second, with JOHNNY (husband ?) working for the Government she must take it easy as she has a rotten record anyway and "just for the time being, you know." EDNA explained that POLLY SHERMAN is a swell person, very capable, and that her husband is or was public relations guy for the Joint Anti-Fascist Committee when they had their trouble about a year and a half ago. She added POLLY is very interested, very sympathetic, and a good secretary and stenographer. (X) u

[C-519]
[MI 7395]

On the same afternoon, an unidentified man talked with KATHRYN POPPER, who said MARTIN wanted to talk with this man. The man indicated he had talked with BART (CRUM), who said (CHARLES) KATZ, MARTIN (POPPER), and LEE (PRESSMAN ?) were having lunch together. The man stated he was going to drop in on the committee and see what was cooking and was leaving at 6 p.m. (for New York). KATHRYN indicated everybody was going up except MARTIN and requested the man to see how NAT (WITT ?) feels about leaving right away. (X) u

[C-518]
[HT 1212]

On the morning of October 22, 1947, RUTH RIFKIN (Gregory subject) contacted JUDY GOLDSTEIN at the Shoreham Hotel, discussing electric mimeograph machine. JUDY stated they were going to send out a re-print of an editorial to 500 newspapers that afternoon and would need envelopes. She stated they were then making up the list of names. RUTH inquired what became of the girl who was to come from Hollywood to assist in the work, and JUDY said one girl came but she is not working and she assumed she just came to work with the man for whom she usually works. (X) u

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C-518
HT-1213

On the same afternoon, RUTH RIFKIN called Mr. DENNETT, Columbia Press Clipping Service, stating she wanted clipping service on all New York and Washington papers, beginning yesterday, on the Un-American Activities Committee hearings. She requested him to send the clippings to PETE WEINSTEIN, Suite 100C, Shoreham Hotel. (X)(u)

October 23, 1947 (X)(u)

C-502

In the morning, DAVID WAHL contacted CARL GREEN, Pall Mall Apartments. CARL inquired whether WAHL had conveyed the idea to his friend in New York that the whole thought that they come into this was GREEN's idea. WAHL stated not to worry about that. He would talk with him later. WAHL stated what concerned him at the moment was how to reach HAROLD, and there was some discussion as to whether there are two "s's" in HAROLD's last name. (X)(u)

C-502

Shortly thereafter, WAHL contacted HAROLD (WEISBERG), Glebe 7380, MIA 894, and stated he wondered if someone might have information concerning the chairman of the Un-American Activities Committee--something that was worthwhile. HAROLD stated it is quite possible and they agreed to meet at Group Health at 12:30. (X)(u)

HAROLD WEISBERG is one of the ten State Department employees recently dismissed for reasons of security. (X)(u)

C-502

Later the same afternoon, CHARLIE (KRAMER) contacted WAHL, who MIA 898, stated he had seen HAROLD, that fellow who used to work _____, and he would gather he has some very rich possibilities but it would require someone going out to his house and helping him with his carpentry work. WAHL stated he had not been able to get hold of any of his friends but understood one of the lawyers has talked about it but has not done anything about it. KRAMER stated he did not really know because they had shied off him for one reason or another, possibly referring to HAROLD WEISBERG. WAHL stated it was not a case of him but a case of what he has got. (X)(u)

KRAMER complained he began to make some demands, and WAHL stated why shouldn't he as far as remuneration is concerned. After some conversation, KRAMER indicated he would see what he could do. WAHL added he would probably want some help by way of copying the thing, and KRAMER indicated he would explore into that. (X)(u)

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C-502 MIA 895 [u] On the same date, WAHL talked with ADRIAN SCOTT at the Mayflower Hotel concerning a piece by SCOTT about "some of my worst friends." WAHL indicated there are some friends of his in New York, a nice young couple who are doing some educational films. WAHL identified this friend as MAYNARD GERTLER - works with (JOHN) PIERSON, and said he told him about SCOTT's plan and GERTLER seemed interested in looking into it and talking about it with SCOTT. SCOTT stated he could be reached in New York at BENNETT GERTLER's. WAHL explained Mrs. GERTLER is of the STRAUS family, and they try to do some decent educational things with some of their money. (X) u

C-502 MIA 899 [u] On the late afternoon of October 23, 1947, WAHL contacted JOHN DIERKES. (They discussed the whereabouts of BART CRUM and WAHL indicated the last he knew about him was a 3 o'clock appointment with WAYNE MORSE (phonetic). DIERKES related an interesting story to WAHL involving a friend who is an old friend of ERIC JOHNSTON. DIERKES stated he went around to see him and when he got there this friend walked into JOHNSTON's office with McNUTT, JOHNSTON, CHAYFITZ, and a public relations man, and McNUTT said, "We are up a creek without an oar. Have you got an oar?" Thereafter, DIERKES indicated this show was nobody's game except that of TAYLOR, MENJOU, GARY COOPER, and a variety of people and the really important characters have been really screwed, and he believes it time for BART or some reasonable person to go around and put the heat on these _____, and he does not feel the kids in his place are prepared to let him do it. (X) u

(Apparently) DIERKES' idea was to persuade the movie magnates to stronger action and to point out that they were dupes in the hearing. DIERKES continued that their position was to be that the real idea was to put such a thing out of business, suggesting editorials in the New York Times, Washington Post, and Times Herald, that there is really substantial stuff in this business. He referred to some statement that the President had made that afternoon and stated this committee business is Presidential stuff and it is knocking them right off the front page. (X) u

C-445 KAP 2239 [u] HERBERT SCHIMMEL talked with MILDRED KRAMER, asking if CHARLIE told her about the Hollywood celebrities they met last night. MILDRED stated the party the other night after the meeting (Press Club meeting) seemed like old home week to CHARLIE, as there were so many California people there. (X) u

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WFO 100-18990

[C-518] (X) u

At noon on this date, confidential informant advised CHARLES KRAMER was at the office of MARTIN POPPER, at which time he advised FRITZIE MANUEL he had been up until 3 a.m. and that SCHIMMEL had driven him home. (X) u

[C-445] (S) (u)

In the evening, DAVE WAHL endeavored to locate KRAMER, ascertaining that he would be in the office of HERB SCHIMMEL during that evening. WAHL indicated CHARLIE KATZ would like to have CHARLIE contact him as soon as possible at 100C, Shoreham Hotel, which is headquarters for the Hollywood group. (X) (u)

October 24, 1947 (X) u

[C-502] (X) u

In the morning, ARTHUR WEBB, London Daily Herald, contacted WAHL, advising he had been asked to write an article about any anti-Semitic propaganda in this country which "Crossfire" and "Gentlemen's Agreement" are endeavoring to combat. WEBB mentioned they had a lot of this growing in England and wanted to hit back at it quickly. WAHL referred him to the Anti-Defamation League and the Law and Social Action Committee of American-Jewish Congress, and then suggested WEBB talk with people who have made studies of this matter, suggesting HERMAN EDELSBERG as one to see. He said the director and producer of "Crossfire," namely DMYTRYK and SCOTT, are in the Mayflower Hotel and WEBB should contact them. (X) u

[C-502] (X) u

At noon, WAHL talked with ELLIE (ELEANOR LOWENTHAL), NYC, inquiring whether MAX LOWENTHAL had made connection with WAHL's friend (BART CRUM). ELLIE indicated as far as she knew they had not. She indicated some displeasure, stating when he (CRUM) had called he seemed a bit surly and indicated he was supposed to call LOWENTHAL. She explained at least it was her impression. WAHL apologized for CRUM, saying he was very tired and tense. WAHL stated he was most anxious for them to get together and remarked his friend (CRUM) was having dinner in Washington tonight with FELIX (FRANKFURTER). (X) u

[C-502] (X) u

In the afternoon, ELLA SHALIT, secretary of DAVID WAHL, informed Western Union she had a straight wire to be sent to about 20 important people, which begins like this: "You together with _____," and then lists the other names in the body of the wire. ELLA inquired whether she could furnish the names, addresses, and one copy of the message, and the operator thought it could be handled that way. (X) u

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Shortly thereafter, JOHN (DIERKES) inquired of WAHL and SHALIT if the kids had printed their memoranda referring to the above telegram. DIERKES stated the telegram is awful, and WAHL commented he is ashamed of it. DIERKES indicated CRUM had not seen it and stated if they were trying to get people to the cocktail party it is silly, and they agreed no one will come. DIERKES suggested DAVE might call CHARLIE K. (KRAMER). DAVE mentioned no one had even checked to find out whether these men are here (in Washington), and DIERKES said most of them are not. DIERKES stated that telegram commits a man, and that it would make it possible to send that telegram to the press, committing a man to a point of view. He stated the recipient would be confronted with two problems: one, whether he wanted to go; and, two, if he would commit himself to anything if he appeared, and if he were a Congressman he would say, "Hell, I can't have any part of this." Also, it would automatically break the rules of Congressional courtesy. (X)u

DAVE inquired what time DIERKES expects the boy (BART CRUM), and DIERKES stated he is still up there (New York) talking, and he has an appointment at FRANKFURTER's at 7:30 p.m., so if he gets a plane he can just make it. WAHL commented the boy is wasting a lot of valuable time with unnecessary people, to which DIERKES agreed. They agreed to hold the telegrams until later that day but continued to deplore the wire prepared by "those two sillies" over there (at the hotel). (X)u

DIERKES stated if one didn't know they were so stupid, you would think this was a planned piece of damaging stuff. WAHL asked if they made it up themselves, and DIERKES stated, "Yeah, they dreamed that up." WAHL stated, "Well, to hell with that. I veto it. I believe in dictatorship." DIERKES added, "Yeah, so do I believe if it was ever necessary, here it is." (X)u

C-502
MIA 914
Later the same afternoon, DIERKES contacted WAHL, who inquired if DAVID (SILVER) was with DIERKES. WAHL stated SILVER had called a few minutes ago to ascertain whether the telegram had been sent. WAHL stated he would have to tell him he had talked with some people and the question of propriety was raised; and WAHL also wondered what had happened in connection with PEPPER's idea of doing this, and WAHL thought it had better be held up, particularly since at least ten of the people on the list are not going to be here Monday. (X)u

DIERKES agreed and also stated a press conference that day was a flop. DIERKES stated KENNY had said, "What the hell was that conference for?" and he had asked if KENNY did not know it was coming off. KENNY stated he did not. DIERKES declared he then asked KENNY if he did not think it high time someone figured out who is running this thing or what goes on. DIERKES mentioned MAL HOBBS had called him and complained about a press conference to which he was not invited. (X)u

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WAHL then spoke with DAVID SILVER, Hay Adams House, stating he had found practically all the Congressmen, especially Senators, would not be around Monday and also thought the wording of the telegram a little difficult. SILVER suggested WAHL get the views of LESTER COLE or HERBERT BIBERMAN or CHARLIE KATZ, mentioning there were two drafts of the telegram, two different ideas, and they selected this one. (X)u

C-502 MIA 913 [u] Thereafter, WAHL talked with HERB BIBERMAN, Shoreham Hotel, relating DAVE SILVER and CHAUNCEY McKEEVER (phonetic) came in earlier with a draft of a telegram to some Senators and Congressmen. WAHL mentioned the wording of the telegram and also suggested deleting one sentence, namely: "We feel that this inquiry is in effect a trial under guise of investigation devoid of any semblance of due process and constitutes an attempt by the Committee to censor the screen." BIBERMAN rejected these suggestions and WAHL indicated he would send the telegram as given. (X)u

During the same afternoon, DIERKES talked with WAHL about the hearings, mentioning before the war his business was public opinion testing, which he had been doing the past several days, and he has it from various people throughout the country that thanks to a variety of editorial and columnist opinion this thing is going better than they had reason to expect. WAHL also said they had a wonderful press and much better than expected. However, WAHL stated that is not what they are there for. They are there to see that the gentlemen accused get a fair hearing, that their names are straightened out and their reputations saved, and this depends upon winning the case before the committee rather than upon press and public opinion. (X)u

C-502 MIA 912 [u] In the afternoon, MARCUS COHN spoke with WAHL about Jewish matters. Then WAHL inquired if MARCUS' people are interested in the Un-American hearings. COHN stated they are having an administrative committee meeting a week from Tuesday, and he thinks this will be on the agenda. COHN stated he wants them to take more steps than merely going on record. WAHL said he happens to know ADRIAN SCOTT, who did "Crossfire" and the guy is a prince and so honestly and sincerely interested in the question of anti-Semitism. WAHL mentioned the director, EDDIE DMYTRYK and stated they are both Catholics, by the way--wonderful. (X)u

C-502 MIA 913 [u] In the afternoon, JOHN DIERKES contacted WAHL, who informed him of the arrival of BART CRUM from New York. DIERKES stated he had just talked to WAHL's friend (LOWENTHAL or WITT) in New York, who said he had talked to their friend at length and that two of their other friends who. (X)u

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have recently been incarcerated in an establishment north are having a little meeting with him this afternoon once they arrive. WAHL inquired if the meeting was up there, and DIERKES stated it was. DIERKES asked if WAHL knew about that and the latter stated he had a suspicion but was not able to put everything together. DIERKES inquired as to who they were and WAHL said he thinks one is LEE (PRESSMAN ?), adding, "I wonder if he is referring to NAT WITT." DIERKES inquired to whom and WAHL stated "NAT," adding, "Oh well, I'll see you." This reference is obviously to the Gregory case. (X)u

C-445
KAP 2242
CONF. INFO. In the morning, an individual believed NAT WITT, NYC, contacted KRAMER, referring to his friend (JOHN ABT), who went there the other day. WITT stated this is Friday and he was there Wednesday (before Grand Jury in New York) and yesterday he received a call from reporter WALTERS of the Times Herald. WITT further mentioned Mr. X (possibly VICTOR PERLO) has stated he had received a call from the Herald Tribune bureau in Washington, asking the same question. (X)u

WITT then made reference to their friend who was in Washington early this week (MAX LOWENTHAL) and stated he had gotten hold of WITT and had a lot of stuff along the same lines and is quite worked up (apparently referring to material of damaging character concerning Chairman THOMAS and Committee). WITT indicated he only wants to work through BOB (KENNY) and wants him to run the show. WITT indicated he had discussed it with his other friend (BART CRUM), who protested that BOB is the top guy but the stuff should go to him so he could give it to BOB. (X)u

WITT indicated he spent the whole evening with his friend, who would not agree, so he called back and his guy there (DIERKES ?) said o.k., if that's the way it's going to be, and when he again talked with a friend he was angry at even the suggestion that he would consider that. WITT continued his friend there is very worked up about it especially against MARTY (POPPER), claiming he is over his head on this stuff and he would not have anything to do with POPPER. (X)u

In the afternoon, KRAMER was in the office of WAHL and unsuccessfully endeavored to locate CHARLES KATZ, inquiring of GAIL (McDONALD) at the Shoreham Hotel whether JULIE DAVIS had typed the thing he left at her typewriter. KRAMER endeavored to reach HENRY COLLINS, I. F. STONE of PM, PALMER WEBER, CIO, (WILLIAM) POMERANCE, AU 3-7330, NYC. (X)u

C-448
KAP 2246
CONF. INFO. On October 25, 1947, IRVING KAPLAN (Gregory subject) invited JOHN DIERKES to breakfast the following morning. Accepted. (X)u

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October 26, 1947 (u)

[C-448] [KAP 2246] DIERKES at KAPLAN residence contacted HERBERT BIBERMAN to advise DAVID KARR (reporter for DREW PEARSON) wanted BIBERMAN, DALTON TRUMBQ, WILEY (LEWIS MILESTONE ?), and whomever else HERBERT suggests, to come to KARR's place that afternoon. BIBERMAN indicated it would be impossible for everyone, as they plan a meeting at 4 p.m., and DIERKES suggested they go to KARR's at 6. Agreed. (u)

October 27, 1947 (u)

[C-445] [KAP 2248] WAHL conversed with KRAMER, indicating they would have to drop this matter because his friend (CRUM) had not worked the thing out and does not feel he can do so on the basis which WAHL's friend (LOWENTHAL) in New York outlined rather clearly. WAHL added it might be that the New York end may be willing to give in a little. WAHL stated his friend here indicated there is nothing to do except see how things go today (at hearing). KRAMER said this was obvious and he wants to see this thing done so it is up to JOHN (DIERKES) and others of them to see that it is, and that he is protected in some way, apparently referring to CRUM. KRAMER stated the question is whether JOHN can do it, and WAHL said DIERKES says he can. DAVE then inquired whether he should give any definite word about KRAMER's movements, and KRAMER indicated tomorrow morning, although he was not sure he could leave in the morning. This conversation apparently concerns KRAMER's going to New York to discuss material and methods with MAX LOWENTHAL. (u)

C-502 MIA 923 (u) Later the same afternoon, WAHL told KRAMER the idea he wished KRAMER would pass on to their friend (LOWENTHAL) is that anything done will be turned over to JOHN (DIERKES). WAHL said the main thing is that our friend down here (CRUM) is so touchy about being in the position of doing anything that he is keeping from his colleagues. WAHL said he wants this thing done and it is up to JOHN and the others to see that he is protected. KRAMER agreed. WAHL inquired if KRAMER got the picture and CHARLIE said he did. (u) Ronald Reagan-4895

C-502 MIA 925 (u) Shortly thereafter, WAHL contacted LOWENTHAL, NYC, advising this fellow (KRAMER) is leaving Washington this evening and will see MAX sometime tomorrow. LOWENTHAL inquired whether WAHL's friend (CRUM) had been apprised of this or whether he had made any objection, and WAHL stated JOHN (DIERKES) had authorized it. LOWENTHAL explained any suggestions (u)

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made would simply be available to WAHL's friend (CRUM) if and when he wanted to use them; that is, the research and so on would have been done. (X) u

On the same afternoon, DIERKES talked with WAHL, who inquired if EMMETT LAVERY (?) was in town. DIERKES did not know. DIERKES stated he had called the Tribune, which would run an editorial tomorrow letting go a real blast at this guy (Chairman THOMAS ?). (X) u

[C-445 KAP 2249] On this date, KRAMER conversed with HERBERT SCHIMMEL, discussing the committee developments. SCHIMMEL asked if KRAMER heard that 8 o'clock broadcast, which he described as wonderful. He indicated that HARLEY (phonetic) did fine, possibly referring to Senator HARLEY KILGORE. KRAMER said he thought he did very well and what he said seemed very much in keeping. KRAMER inquired if SCHIMMEL had gotten him, and HERB stated he did not, that he guessed BOB KENNY or someone else got him, that he thought he was "getable" but it had to be from somebody else. KRAMER mentioned ELBERT (Senator ELBERT THOMAS ?) had delivered, too. SCHIMMEL asked if KRAMER saw CLAUDE (PEPPER) in New York. KRAMER stated he got there so late, but HANNAH (DORNER ?) told him there was a party somewhere; however, KRAMER could not find the address so he did not see PEPPER. (X) (u)

[C-445 KAP 2253-2254] On the afternoon of October 27, 1947, HERBERT SCHIMMEL informed KRAMER of a message from LEE PRESSMAN to call NAT WITT in New York. (X) (u)

On the same evening, KRAMER talked with WITT, who stated their mutual friend had gotten hold of WITT and WITT wanted to know what LOWENTHAL had discussed with KRAMER. KRAMER stated all he wanted to know was whether MAX wanted him to stay, and MAX indicated everything was in a mix-up, and he was retiring, so KRAMER thought the best thing to do was to come back to Washington, and he informed MAX he would be perfectly willing to return. WITT stated that is the point, he wants KRAMER to come back but refuses to find out what happened to the other guy gives his o.k. with no conditions. KRAMER stated he had been talking with WAHL every half hour and apparently he does not want to make any commitments but wants KRAMER to go up to New York and get what he can and then they will introduce it through one of his assistants. KRAMER said he thought that is all right, otherwise he would not go. KRAMER indicated he would come to New York tomorrow if possible and get in touch with NAT after he talks with the guy (LOWENTHAL). (X) (u)

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~~CONF. INFO.~~
[C-518]
[HT 1221]

In the afternoon, BOB SILBERSTEIN talked with ABE UNGER, NYC, who said JOHN ROGGE agreed he would attend an all-day conference at the State Department on the proposed international bill of rights, and that MARIAM PERRY would go down with him. SILBERSTEIN stated he is very anxious for them to have their meeting on the 22nd and adopt a report on the current activities of the Thomas Committee and the general question of power to investigate, as to which the Guild has never taken a lead, and it should be in such a character as to be distributed. SILBERSTEIN stated he has some funds earmarked for that purpose. (S)u

~~CONF. INFO.~~
[C-519]
[MI 7425]

During this morning, VIRGINIA DURR, wife of CLIFFORD DURR, Federal Communications Commissioner, talked with KATHRYN POPPER, who stated the Lawyers Guild is giving a cocktail party Saturday at the house for BOB KENNY and BART CRUM, to which VIRGINIA is invited. VIRGINIA mentioned being on the board of Progressive Citizens of America. (S)u

~~CONF. INFO.~~
[C-517]
[MI 7430]

On the evening of October 27, 1947, MADELINE DONNER advised SELMA REIN the Southern Conference is working on a mass meeting with the Hollywood group to be held at the new National Guard Armory Friday. Apparently this did not materialize as no information has been received of such a meeting. (S)u

~~CONF. INFO.~~
[C-516]
[HT 1220]

CAROL KING advised DAVID REIN she is coming to Washington for the hearing Thursday as a visitor but thought she should warn REIN she won't do anything and spare him the shock. Presumably this reference is to hearing in the case of GERHARD EISLER, rather than Un-American Activities hearings. (S)u

~~CONF. INFO.~~
[C-502]
[MIA 922]

WAHL contacted MARCUS COHN, indicating the Committee is going to have this discussion on the whole question of our police state down here, Communist business, question of firings, and all that. COHN indicated he was trying to compile some factual stuff and inquired about sources, such as what happened at the State Department and Central Intelligence. WAHL indicated one of the people who would have such information would be PAUL PORTER, and COHN agreed as far as State Department matters are concerned. (S)u

WAHL also stated ALIX GINSBERG has a good deal of information if he will talk about it, because he has handled a number of cases involved in this Grand Jury hearing up in New York. COHN was surprised at this, and WAHL stated it happens to be true but he does not know if he talks about it. (S)u

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They also discussed the possibility of PM files containing material, and COHN stated he talked with IZZY STONE this morning, and he will make his files available--the press files. COHN also stated he is calling a fellow by the name of JAFFE (phonetic) at the Lawyers Guild, who is head of their civil liberties thing, and he may have some material. WAHL inquired if IRVING ENGEL (phonetic) will be involved, and COHN said "Yes." WAHL stated it would be a good idea if IRVING ENGEL would speak to MAX LOWENTHAL in New York on this subject, because he has a great deal of material at his fingertips, and if IRVING is sufficiently interested, MAX could probably hand him a great deal. (X) u

October 28, 1947 (X) u

C-502 MIA 928 ~~CONF. INFT.~~ (X) u JOHN DIERKES endeavored to locate WAHL, who had gone to see BART CRUM. ELLA SHALIT informed DIERKES that CHARLIE KRAMER had gotten away to New York fifteen minutes earlier. DIERKES said for WAHL to call our friend (MAX LOWENTHAL). (X) u

Later, JOHN DIERKES requested ELLA SHALIT to send a wire to LEONARD LYON, New York Post, as follows: "WYNN NATHANSON suggested I give this information to you. Yesterday when Congressman THOMAS said to ERIC JOHNSTON that the motion picture industry was not cooperating with the government, it so happened that the Association of Motion Picture Exhibitors under the direction of TED GAMBLE was being briefed by CHIP BOHLAN, JOHN JAY McCLOY, Secretary of State MARSHALL, and Mr. LOVETT at State Department in regard to the Marshall Plan. (X) u

C-502 MIA 929 ~~CONF. INFT.~~ (X) u At noon, DAVID WAHL contacted LOWENTHAL, NYC, advising him that fellow (KRAMER) would arrive in New York about 2 o'clock. LOWENTHAL inquired if WAHL got this letter he sent from ENGEL. WAHL stated he had and sent it back to MAX with a note yesterday and added he is going to speak to that fellow and have someone else speak to him. (X) u

C-502 MIA 931 ~~CONF. INFT.~~ (X) u In the afternoon, WAHL talked at length with JOHN DIERKES. WAHL mentioned the statement by HERBERT MALTZ as the most beautiful piece of prose--a Gettysburg address--and said it was terrific. DIERKES said he hoped all nineteen were cited and mentioned ED MURROW said if they will indict all nineteen, then without further ado the case is won. He said MURROW made a speech on the air last night that is being quoted all over the press. He said there has never been a crack that lit up the boards the way this one did. He indicated MURROW said many people have compared this with the Palmer business but that it is not, that this has the smell of Reichstag fire in it. (X) u

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DIERKES said the (Pittsburgh) Courier, Afro-American, and Defender came out tonight and are going to let go a blast with 76-point type, the like of which you have never seen. (X)u

WAHL asked if DIERKES is going to the Chairman, and DIERKES said he is very hesitant about that place these days. They spoke about BART CRUM's returning to the hotel and DIERKES said he thought he would, because of GERTRUDE (CRUM). WAHL stated ELLA SHALIT was taking BART's boy on a tour of the FBI, and JOHN said, "Oh, good, that's wonderful. That is really wonderful," which amused WAHL. DIERKES said he thought now that they are being successful the community should know that "we ran this publicity." WAHL said they certainly will know who was in there pitching. They agreed it could not possibly have been done without a guy like CRUM, and WAHL said this thing would not have gotten anywhere without him. "It would have been a horrible thing. I hate to think of it." (X)u

JOHN asked WAHL if he could imagine CHARLIE running this, and WAHL said he couldn't have stood it, possibly referring to CHARLES MICHIE. WAHL congratulated DIERKES, stating he was terrific and had really delivered and they should learn something from this. DIERKES said he is confident they have but believes it too bad they did not do the "other things we suggested to them." (X)u

C-445
KAP 2257
INFT. (u)
CHARLES KRAMER, NYC, advised his wife he would return in the morning. He stated the trip has by no means been wasted, because steps are being taken to correct a lot of things and in that sense he believes it was extremely valuable. He said even on the narrower one the reason he first came up on his ____ ah ____ it was worthwhile. This double reference may concern the Gregory case, as well as the Hollywood thing. (X)(u)

Later this evening, Senator CLAUDE PEPPER spoke with MILDRED KRAMER, stating he is leaving for Florida and will return November 5. He indicated (ANGUS) CAMERON stated publicly in New York that PEPPER is going to write a book which indicated CAMERON decided to go ahead with it. PEPPER instructed that CHARLIE show the outline they had prepared and work as far as he can getting up the records on people who have to do with our foreign policy and summarize them and to work on the theory that whenever you find a liberal administration which puts emphasis upon democracy in a country you seldom find that country taking an imperialistic attitude abroad. (u)(X)

Any further information from confidential sources will be furnished to the Bureau. (X)(u)

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From the several confidential sources listed in this letter, it appears that the following persons assisted JOHN DIERKES and the other leading figures, apparently working from headquarters in Suite 100C, Shoreham Hotel:

KATHRYN POPPER
POLLY SHERMAN
MAY REIS
CHARLOTTE YOUNG
GAIL McDONALD
RUTH RIFKIN
JULIE DAVIS
JUDY GOLDSTEIN
PETE (WEINSTEIN)
JIM PROCTOR
CHARLIE MICHIE

As indicated, the list c as suggested by SELMA REIN to Mrs. BOB SILBERSTEIN in connection with a reception to raise funds is set out as follows:

"Mrs. RAYMOND CLAPPER, AD 7123, worth contacting
Mrs. MARGARET GROSS, MI 2953, well-known social worker
Dr. DOROTHY PEREBEE, MI 4069
Dr. E. FRANKLIN FRAZIER, NO 7537, sociology teacher at Howard
Mr. GEORGE HAYES, 'big shot' in NAACP, NA 2702
Mrs. ALICE HUNTER, NO 2585, prominent in negro affairs
Mr. WILBUR LA ROE, NA 2788, famous churchman
Mrs. EUGENE MEYER, AD 6726, wife of man who owns the Post
Col. JULIUS PEYSER, AD 5123, wealthy real estate man who considers himself a liberal
Mrs. GIFFORD PINCHOT, DI 4048
Mr. LEON RANSOM, negro lawyer, NO 5902
Mrs. MICHAEL STRAUS, EM 1556, wealthy liberal people
Mrs. MARY CHURCH TERRELL, husband was a negro judge, NO 3691
DOROTHEA WELLS, OR 6157, runs the Citizens' Committee for Community Planning
Dr. THOMAS WILLISTON, HO 5354
Mrs. LUKE I. WILSON, WI 7768, rich old lady
Miss MARY ANDERSON, former chief of Women's Bureau, Department of Labor, 528 17th Street, N. W.
G. CARLTON BALL
Miss MARGARET DUFFUM, 2416 Pennsylvania Avenue, N. W.
Mrs. SAMUEL BROWN, 4836 Brandywine, N. W.
Mrs. WENDELL BERGE, on the mailing list
Dr. PAUL GORNELY, Howard
Mrs. MARQUIS CHILDS, 501 Dorsett, Bethesda

*to be used
behalf of
motion picture
+ a scene
the HCA*

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X Honorable OSCAR CHAPMAN, Westchester Apartments
DAVID COBB, member of Lawyers Guild
TILFORD DUDLEY, 2739 Macomb Street, helps run CIO-PAC
ALFRED FRIENDLY, 1645 31st Street, N. W.
Mr. and Mrs. ABE FORTAS, 3025 N Street, N. W.
Mr. ROY GARVIN, 1849 Alabama Avenue, S. E., negro newspaperman
LEON HENDERSON, 2119 Bancroft Place, N. W.
Mrs. J. BORDEN HARRIMAN, 3130 P Street, N. W.
Mrs. ANNE KYDD, 1412 27th Street, N. W.
Mr. or Mrs. LEON KEYSERLING, 3234 N Street, N. W.
DAVID KROOTH, 3121 Quebec Place
ERNEST LINDLEY, 2207 Massachusetts Avenue, a columnist
Mrs. JOHN McCLINTOCK, 1371 Hoban Road, N. W.
LOWELL MELLETT, 1301 Vermont Avenue
SELDEN MENEFFEE, 2720 Daniel Road, Chevy Chase
ROBERT NATHAN, 2500 Q Street, N. W.
- DUNCAN PHILLIPS, 2101 Foxhall Road, N. W., runs an art gallery
BENJAMIN SIGAL, 6301 16th Street, N. W., head of ADA in town
ERIC SEVAREID, Seminary Hill, Alexandria, radio commentator
ANNA TULMAN RAND, 1301 Emerson, N. W., leader in Physician's
Forum, a group of negro and white doctors
DAVID WAHL, 3 Lexington, Kensington, Maryland"

- P E N D I N G -

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At Washington, D. C.

Will continue to follow and report all developments in connection with the Communist infiltration of the motion picture industry as revealed at the House Un-American Activities Committee hearings and other sources available to this office.

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TITLE: MOTION PICTURE INDUSTRY

CHARACTER OF CASE: INTERNAL SECURITY-C

SPECIAL AGENT: CHARLES G. CLEVELAND

DATE: 11-8-47

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Office Memorandum • UNITED STATES GOVERNMENT

TO : Director, FBI

DATE: November 14, 1947

FROM : SAC, Los Angeles

SUBJECT: COMMUNIST INFILTRATION OF THE
MOTION PICTURE INDUSTRY.
INTERNAL SECURITY (C)

Reference is made to a letter from the Bureau captioned as above dated October 15, 1947, with a carbon copy to New York City, in which the request was made that this office was to prepare a letter for the New York City Office "outlining the ramifications of the motion picture industry which have New York connections and have been subjected to communist activities directly or indirectly." In accordance with this request the following analysis of the motion picture industry has been prepared and it is being outlined in the sub-headings set out below. It is realized that some of the information contained may be rudimentary but nevertheless it is being incorporated herein so that the reader can get a general picture of the importance and influence exerted in New York City upon the motion picture industry. It is imperative that the identity of the persons mentioned in this letter be kept confidential and no mention of their names made in the course of any investigation.

PRODUCTION AND FINANCE

JOHN HYDE, one of the three partners owning the William Morris Agency, a large actors agency, states that the ownership of the studios is centered in New York. All studios of any major importance maintain New York offices where financing arrangements are handled. Also the distribution of the finished production is handled from New York City with branch offices maintained in larger cities throughout the country. In his opinion, the main influence that New York could have upon production, which is centered entirely in Hollywood, would be in giving decisions concerning large expenditures. For example, he pointed out that if MGM contemplated the erection of a set costing \$50,000 to \$100,000.00, L. B. MAYER might contact New York officials of MGM to get their reaction to this single item. Otherwise, New York would not volunteer itself into the actual production of a picture. New York might be consulted in the purchase of a play or book, the price of which would require consultation with the heads of the corporation, but generally speaking, other than these decisions affecting broad policies, the New York offices do not have any influence on the production of any picture. Mr. HYDE said that "normally, they go along with production."

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Director, FBI

November 14, 1947

Re: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY.
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On November 12, 1947 JAMES E. NEVILLE, Attorney, 411 West Fifth Street, telephone Trinity 6101, residence 162 South Arden, Los Angeles, California, furnished the following information:

NEVILLE represents the Bankers Trust Company, 16 Wall Street, New York City. All legal matters dealing with the financing of motion pictures by various Hollywood independent producers. Particular emphasis is placed on loan agreements between these independent producers and the above trust company by NEVILLE. This being primarily his responsibility.

It was learned that among the Bankers Trust Company clientele in this case there were such well known independent producers as HUNT STROMBERG, JAMES CAGNEY, DAVID SELZNICK, et al.

NEVILLE, who described himself as a former Assistant United States Attorney in Los Angeles during the late twenties, said he was alert to communist tactics but had not encountered any attempts by any of his clients or others to inject or attempt to inject any communistic influence in their financial dealings. A review of the scripts involved is a part of NEVILLE'S job, although his purpose for reviewing scripts is primarily legal, and the final approval is had by the New York Office of the Bankers Trust Company. In making the above statement NEVILLE took into consideration the indirect approaches and methods of influence utilized by communist groups and front organizations. He felt that so far as his knowledge was concerned, communist influence had not been felt in the financial end of the motion picture productions handled by the Bankers Trust Company. NEVILLE could not state definitely whether or not Bankers Trust Company financed any stage plays in the New York area or not. It was his off-hand opinion that they did not. Informant has agreed to be more alert in the future and will advise this office of anything which comes to his attention which might have a bearing on the subject matter heretofore discussed.

JACK MOFFITT, 463 South McCadden Place, telephone Webster 4683, upon November 7, 1947 and November 8, 1947 advised as follows:

MOFFITT remarked that he had recently testified before the House Un-American Activities Committee hearing in Washington, D.C. concerning communist

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INTERNAL SECURITY (C)

infiltration in certain motion pictures. He also related he had furnished information to the California State Committee on Un-American Activities headed by Senator JACK TENNEY. MOFFITT said that he had recently been fired by Esquire Magazine for what he believed was not conforming to the Communist Party line. He said that the reason given him for being fired by DAVID SMART, publisher of Esquire, was not in so many words that he was not following the line, but the letter terminating his employment made it very plain that MOFFITT'S works might again be acceptable if he changed his writing tactics.

One of the articles published by Esquire Magazine which apparently was not approved by the publisher was entitled "The Business Man Cometh," which dealt with communist influence in several motion pictures. It is believed that the Bureau and New York Office are familiar with this article.

MOFFITT recently did an article on CECIL B. ~~DEWILLE~~, well known motion picture producer, which was published in Esquire Magazine. His most recent article submitted to Esquire Magazine dealt with a review of CHARLIE CHAPLIN'S current picture "~~Monsieur Verdoux~~", but it was rejected. MOFFITT was critical of CHAPLIN and his communistic leanings in this review and he believes the submission of this material to Esquire hastened termination of his contract with them, as he was fired shortly afterwards and approximately a week before he testified in Washington, D.C. before the House Committee.

MOFFITT said that he had done considerable research on the communist influence within the New York theatrical set-up and had touched upon this subject in his testimony in Washington, D.C. MOFFITT has made available to this office certain material dealing with these reviews which will be made available to the Bureau and New York Office in report form.

MOFFITT said that he had on one occasion received some definite information that the publishers of Esquire Magazine were favorable to the Communist Party cause. This evidence was in the form of a letter sent to him by the editor of Esquire Magazine in which it was suggested that MOFFITT write an article criticizing the release of the old picture "The Birth of A Nation," produced by D. W. ~~GRIFFITH~~, which dealt with the rise of the Klu Klux Klan in the South following the American civil war. It was mentioned in this letter that the request for criticism of this picture had come direct from

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the editor of the Daily Worker in New York City. Copies of this letter will also be furnished this office in the immediate future and same will be forwarded to the Bureau.

Concerning communist influence in the financing and producing of motion pictures, MOFFITT felt that there had been no direct approach by the communists themselves or their fronts into the field of financing pictures. He did feel, however, that the approach, although indirect, had been very effective in the following manner: During the past fifteen years the communists laid the ground work in the theatrical and literary fields which made certain themes of communism very popular; that is, the discrediting and breaking down of proven American systems and principles which were accepted frequently in a humorous and very entertaining manner. These novels and plays were then produced on Broadway, in most instances by individuals, some of whom were no doubt favorable to the communist cause. After these plays became successful, and in many instances they did, the motion picture companies purchased them and subsequently produced them. Frequently the motion picture production of these plays were financed by the large financial institutes of New York City and Los Angeles. Thus, these capitalistic institutes actually indirectly financed productions which were designed, in part at least, to further the communist cause.

MOFFITT said that aside from the out-right communistic producers like ADRIAN SCOTT, et al, there were a number of motion picture producers who, though circumspect in their advocacy of communism, would give them aid and comfort, and produced pictures which, in his opinion, contained an indirect communist message or attempted to belittle the present form of government in this country. He mentioned specifically as examples of this type of producer JERRY WALD and VINCENT SHERMAN on the Warner Bros. lot, although he knew of no New York connections which the motion picture industry had in this latter respect.

TALENT

JACK MOFFITT, previously identified in this letter, said that the

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real tie-in between New York and Hollywood was very evident in the field of talent. For the purposes of discussion, MOFFITT said talent included actors, actresses, script writers, directors, readers, and agencies dealing with same. The New York City field in all of the above, according to Informant, was completely sewed up and controlled by communistic groups and had been for a number of years. The set-up starts with the communistic writer who publishes either a novel or writes a script for a play. The readers, who have been infiltrated by communists, make recommendations of plays or scripts, which are always favorable to their cause, which in turn are produced.

The communists have controlled the young actors, actresses and directors in New York for a number of years by controlling the talent schools which sprung up during the OPA days and, ironically, were financed by tax-payers money. These plays, as mentioned before, become successful and are reproduced in Hollywood as pictures.

The actors, actresses, and directors, after they have been groomed in the local theatrical field where they are possibly subjected to and bombarded with communism, are then moved through the various talent agencies, also communist infiltrated, to the Hollywood scene where they further carry on for the cause of communism at every opportunity, particularly furnishing financial aid through the various front organizations.

It was pointed out by MOFFITT that a very large percentage of the young players, writers, and directors have graduated from this New York "set up" and are either communists for all practical purposes or actually are card-carrying members. Proof of the latter, MOFFITT said, was lacking so far as personal knowledge was concerned.

Specific examples of graduates of the New York school were LARRY PARKS, actor, and SAM WANNAMAKER, Director and actor.

Approximately a year ago the communist group in New York decided that Hollywood should be a closed shop for communism and sent two individuals out here for the purpose of making it a closed shop. Persons selected to carry out this phase were MOSS HART and ROBERT SHERWOOD. These individuals were

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believed to have both kept out of the Communist Party but were probably selected for this purpose because of that very reason, therefore, lending an air of respectability to their endeavor. About the time HART and SHERWOOD arrived, certain Congressional and local inquiries were being made regarding communist infiltration in motion pictures which resulted in their sudden withdrawal from the scene and postponement of this proposed phase of their activity. MOFFITT was unable to supply details of their plan but said in general it was to be patterned after the system used in New York by the communists and to a more or less minor degree in Hollywood. /

It should be noted that the Daily Variety issue of November 12, 1947, under a New York dateline of November 11, 1947, disclosed that MOSS HART had recently been elected as President of the Dramatist Guild. /

The talent agencies were definitely being used as a link in this communist conspiracy. MOFFITT said that WILLIAM MORRIS, JR., Head of the William Morris Agency in New York, was a "cocktail pink" and hired individuals who were either communists or furthered their cause. A person specifically mentioned was JOHN WEBER, assigned to the Beverly Hills Office of the William Morris Agency, who was sent out to Hollywood for the specific purpose of channeling talent into the motion picture fields who were either communists or favorable to their cause. WEBER'S true name was believed to be ISADOR WEINSTEIN. /

MOFFITT believes that all of the large agencies dealing in talent in New York City and Hollywood have been so infiltrated that it appears much easier for a person with communistic leanings to obtain contracts within the theatrical or motion picture industry than a person of non-communistic leaning. MOFFITT was unable to furnish the names of specific individuals but felt that a little inquiry would establish his belief as fact. /

The reviewing and critic field has ^{not} been overlooked by the communists. It is very important that plays and pictures showing the communist cause receive favorable comments. Critics of communism have not lasted very long. MOFFITT gave as a concrete example, himself. (Reference details above under heading of Production and Finance.) /

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MOFFITT mentioned specifically one IRVING HOFFMAN, columnist-type of critic who has given various plays and pictures which MOFFITT felt had been influenced by communists, a good "send off." HOFFMAN was described as a member of the Progressive Citizens of America and was undoubtedly well known in the New York area. HOFFMAN writes a column which is published in the Hollywood reporter entitled "The Tales of Hoffman." In this column, communists, communist-influenced plays, pictures and artists, both actors and musicians, are frequently plugged. HOFFMAN allegedly showed his true colors recently when he upheld the communist attack on the House Un-American Activities Committee hearing in Washington, D.C.

Regarding screen magazines or so-called fan magazines, MOFFITT said there was not too much evidence of communist influence; that these magazines deal largely with the various personalities and biographies of various artists in the motion picture industry, and among writers these magazines are classified "pulp" magazines. According to Informant, Photoplay Magazine occasionally runs an editorial which sometimes touches on, and is favorable to communism. Communists have, however, made a more definite attempt to influence the readers of the so-called "Slicks" Magazines such as Saturday Evening Post, Collier's, Ladies' Home Journal, Esquire, etc.

In discussing the recruiting of new talent in the motion picture industry, [] pointed out that "A talented person can come to Hollywood more easily from New York than from here. Talent in Hollywood is held cheaply and lightly." He went on to say that the Group Theatre in New York is a recruiting ground for talent and said that HAROLD CLURMAN and JOHN GARFIELD both originated from this source.

In discussing the purchase of plays and stories for possible production, [] said that large agencies such as his cover the field as far as is

Ronald Reagan-3930

LA #100-15732

Director, FBI

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humanly possible of all new magazine stories, books, and plays which might lend themselves to motion picture production. He said that in his opinion some of the things CLIFFORD OLBITS has done "would fall flat on its face" if anyone attempted to make it into a picture because it has no commercial value. The box office regulates what is purchased for production and any material which is tainted too strongly with propaganda would not be made into a picture in spite of any success it might have had on the New York stage.

ROY BREWER, International Representative of the IATSE, is of the opinion that "thousands of very talented people never rose to stardom or prominence in motion pictures because they didn't have the proper view point,"--speaking of communist sympathies. In his opinion the process by which young actors and actresses are indoctrinated in New York with communism would be extremely interesting. He went on to say that young talented persons in the New York area are influenced by such persons as FREDERIC MARCH, who prefers to spend his time on the stage in New York rather than in Hollywood in motion pictures. A person like MARCH carries a great deal of influence and weight, as the programs and philosophies persons such as he expound cannot help but influence young minds, according to BREWER. What BREWER characterized as "those theatre movements in New York which have big names" are able to influence young talent and many of them are indoctrinated there. As an example of this type of person he pointed out GENE KELLY, GREGORY PECK, JOHN GARFIELD, and HOWARD ~~DaSYLVA~~. BREWER went on to say that in his opinion DaSYLVA is an organizer for the Communist Party. In his opinion the atmosphere of a picture or play is set by the star and thus young people who desire to get ahead and who are easily influenced, become sympathetic to the thinking of the person they admire and respect.

Along these lines it is observed in the recent hearing held in Washington, D.C. that "none of the younger actors or actresses are fighting communism. Those who were, with the exception of RONALD REAGAN, are people who ten years from now will not be in pictures." He said that while this does not mean that all or even a majority of the younger talent in Hollywood is in sympathy with communism, nevertheless the control exerted by communists and fellow travelers is so intense that these people do not dare to take a stand for fear it will

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hurt their career, whereas others like ROBERT MONTGOMERY and ROBERT TAYLOR are so well established that their careers cannot be injured or hampered by others.

BREWER expressed himself as extremely concerned and worried over this fact and went on to say that from sources of his own, which he deems reliable, he has ascertained that GENE KELLY is a member of the Party and has a card. KELLY is an example of a young actor who is on his way up. MGM is raising him to stardom and has at least one unreleased major picture featuring KELLY in its inventory.

Continuing, BREWER said that those people in New York who are active in the theatre movement and are communists "have the ability to make stars. They start an organized movement to get behind their own people." Another contributing factor BREWER called the "racial angle". He said that a considerable number of influential persons are of Jewish extraction and they will occasionally promote a person of the same race, thus facilitating that individuals rights in the theatre and subsequently in Hollywood.

As an example of a young actor who has been through the New York-to-Hollywood process, BREWER pointed to the career of HUME CRONIN who came from New York and is now active in the Actors Laboratory. This organization, which BREWER considers to be communist dominated, trains young persons for the motion picture industry in Hollywood.

BREWER summarized his view point by saying, "You will have to stop the indoctrination of young actors and writers--they are show business."

[redacted] who presently resides [redacted] was a member of the Young Communist League in New York and [redacted] there. She said that her experience in New York began in the year 1936 through 1942. As a [redacted] she alined herself with the Neighborhood Playhouse and the New Theatre League. Each dramatic school in New York had a cell of the Young Communist League which operated through the American League Against War and Fascism.

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She recalled that YSERL LIEBMANN was a paid party organizer and he has since adopted the name PAUL MANN. (New York Office undoubtedly has records of this individual. According to Informant, he is a Canadian and was deported once on a charge of rape.)

[redacted] traced her own experiences saying that in the summer of [redacted] she got a job in [redacted] which was a theatre group operating what is spoken of in the New York area as the "Borstch Circuit". The group operated out of a sort of summer camp and a person named MARTIN SLOAN led a movement among the actors and actresses to go on strike so that the waiters employed at the camp could be unionized. The camp management took the position that if the waiters could be unionized they would hire regular union waiters, thus throwing these college boys, who were employed only for the summer, out of a job. All the young actors and actresses in the group became intensely emotional over this proposed discharge of these boys. Secret meetings were held at a cabin in the woods with a sentry posted outside thus appealing to the dramatic sense of the young actors and actresses and serving in this manner to indoctrinate many of them with communistic doctrines. Through SLOAN she got into the Neighborhood Playhouse on a scholarship which was arranged by MORRIS CARNOVSKI. From there she went to the Group Theatre. It was here she met JOHN GARFIELD alias JULIE GARFIELD. While at the Playhouse she became a member of the Young Communist League. She recalled that on one instance members of the Playhouse decided to march in a May Day Parade in New York and it set off an intense dispute, which finally resulted in a splinter faction seizing the banner of the group and marching in the parade. It subsequently developed that [redacted] led a group which tore the banner down. All this was pointed out by the Informant as a method in which the dramatic sense of the young people was played upon and how they became in sympathy with the communist aims.

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In speaking of JOHN GARFIELD, Informant said that she has known ROBERTA GARFIELD intimately for years and, in her opinion, Mrs. GARFIELD "is the power behind JOHN," so far as communism is concerned.

In various meetings held for the young people it was her observation that the wives of the actors attended but their husbands seldom did.

MARTIN SLOAN was a close friend of the GARFIELDS who went insane and and finally killed himself because of communist influence. Informant re-

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called that SLOAN was a talented puppeteer and was going to Russia to appear there. He had his passport and necessary clearances when, on the point of leaving, a ruling came from Russia saying he would not be permitted to leave. This was due to the fact that some of his puppets portrayed BILL ROBINSON, a negro, and SLOAN was accused of chauvinism. Because of this he went insane and later killed himself, presumably because of the fact that he could have committed such an offense.

The young actors held meetings twice a week, one, having to do with dialectics and planning, and one for rehearsals.

All the Young Communist League members were impressed with the fact that they must be perfect in their lines, since a communist must be looked up to and thus they were rigidly rehearsed and given excellent schooling in the matter of dramatics.

Along these lines, Informant pointed out that HOWARD DaSYLVA, referred to above, visited the Pine Brook, Connecticut summer camp of the Group Theatre, and at that time DaSYLVA was a paid organizer in the New Theatre League in Chicago. In the Informant's opinion, one reason why people in the theatre become communists and fellow travelers is due to the fact that Russia has such people on the state payroll offering them security. This appeals strongly to people in the acting profession and consequently the party organization, as far as the theatre is concerned, parallels the Russian set up. Many of the young people are opportunists and they follow the lead as it is set down by people they respect and admire and hope to use in furthering their careers.

Following the Russian pattern the New Theatre League was formed to establish theatre units in every major city in the United States. This is patterned on the National Theatre as it exists in Russia, and HOWARD DaSYLVA represented the Chicago effort along these lines.

In the Informant's time, many young people joined the American Peace Mobilization in order to keep out of war. The draft was coming up and many actors were terrified of the prospects of having to serve in the armed forces.

Informant recalled that ART SMITH was "political mentor" of the group and when any of them had any questions or any doubts arose in their minds they

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Director, FBI

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Re: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY.
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were told to "talk it over with ART SMITH". SMITH explained all their questions and indoctrinated them with communism. H

There was a group called the Theatre Collectives which was established for young fellow travellers and they graduated into the Theatre of Action, which was for communist party members only. An intensive screening process took place before a person was inducted into the Theatre of Action. They were told that once they made the grade they would have financial security and the Party would give them support.

The Actors Laboratory in Hollywood has many members on its staff from the Neighborhood Playhouse in New York. Informant considers it vicious that the Actors Laboratory has qualified itself with the Veterans Administration and is securing funds from GIs while they attend this school and become indoctrinated with communism. Which of the New York theatre groups are so qualified, the Informant did not know.

Informant continually pointed out that the young people are opportunists and many found their way from the Theatre Collectives into the Theatre of Action, thus becoming Communist Party members while endeavoring to further their own careers. H

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Informant's teacher at the Neighborhood Playhouse was [redacted] who introduced the Informant to LIEBMANN, mentioned above. Informant recalled that another group, the Theatre Union, was closely associated with the efforts to recruit the Abraham Lincoln Brigade and the union existed mainly to provide dramatic skits for Madison Square Garden rallies. Another school of the same type was the New Theatre League school which existed mainly to send actors out to put on skits before union groups. Two products of this school are CONSTANCE DOWLING and ELIA KAZAN aka GADGE KAZAN. Another product of this school was SHEPARD TRAUBE who is now employed at RKO Studios in Hollywood. He is a writer and a producer and did "Angel Street." Informant did not know the identity of the actual persons who, in New York and Hollywood, developed, promoted, and raised to stardom those persons who, as youngsters, were taken through the various steps finally becoming full-fledged communists. She gave as an example, JOE DEVNEY who was a director in the New Theatre League School and is now prominent in motion pictures as an actor. H

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Informant recalled that RICHARD (NICK) CONTE was a waiter in one of their summer camps who later became an actor. His mentor was SANFORD MEISNER who induced PEVNEY to cast CONTE in a part in a New York production. MEISNER was a homo-sexual and CONTE lived with him, finally becoming prominent through the latter's efforts and is now in Hollywood receiving prominent parts in pictures.

Informant said that the recent statement of FRANCES FARMER'S Mother to the Press to the effect that FRANCES FARMER was morally ruined by communists is true. Informant stated she knew FRANCES and her husband LEIF ERICKSON intimately and they were "clean American kids when they came to New York," and FRANCES' moral decline was directly attributable to the influence of communists in control of the theatre projects in New York. In speaking of morals, Informant was emphatic in saying that a communist must lead a moral life as far as homo-sexuality is concerned and that no trace of homo-sexuality could exist or a person would not be taken into the Party.

SANFORD MEISNER, mentioned above, was extremely disappointed because he could not get into the Party, and it was for this reason that he was refused.

The example of HULIE CROKYN was cited. He is of a very wealthy New England family and in his effort to get to the top in New York and in Hollywood he associated with communists and while the Informant is not of the opinion that he is a party member, he has had to be active with these persons and is now one of the most prominent persons in the Actors Laboratory in Hollywood.

Persons from New York who are active in bringing these young persons into the HOLLYWOOD scene are ROBERT ROSEN, DORE SCHARY and MIKE BLANKFORT. The first is a writer and director; the second is the head of RKO Studios; and BLANKFORT is a writer.

Informant listed the following persons as those who have been through the mill in New York and are now active in Hollywood: [redacted] of RING LARDNER, JR.); [redacted] ROBERT ROSEN; MORRIS CARNOVSKI (active in the Theatre Arts Committee, which is a communist front); MARY TARCAI; [redacted] ART SMITH; HOWARD DaSILVA; HAROLD CLERMAN (Brought

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November 14, 1947

Re: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY
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out from New York under contract to Columbia Studios as a "producer learning the business"); MIKE GORDON; VINCENT SHEPHERD; PAUL DOUGLAS; [REDACTED] (went through the same summer camps with Informant; [REDACTED] LARRY PARKS.); SAM LEVINE; DAVID PRESSMAN; [REDACTED] GENE KELLY; [REDACTED]

Informant is of the opinion that much valuable information could be gained by analyzing the political maneuvering in New York at the time the Actors Equity passed a resolution effecting Junior Equity as a result of which the latter organization was dissolved. Informant stated the purpose behind the formation of Junior Equity was to indoctrinate young theatrical people with communist ideology so that when these people later entered Senior Equity, upon furthering their careers, the Party organization would have reliable people within the Equity organization and could conceivably gain control of it.

Informant went on to say that many of these persons are sending their children to the Progressive School in Hollywood. She continued "that all of the communists have their children going to this school."

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[REDACTED] ISOBEL LENNART, who is a successful writer at MGM Studios and a member of the Communist Party. Through her influence, [REDACTED] has secured a contract at MGM as a writer.

One of the individuals in New York who sponsors and trains young communists is HELEN TAMIRIS who Informant described as "one of the foremost choreographers of Broadway and a Communist Party member."

LABOR

ROY BREWER states that "not more than one per cent of the pictures are made in New York" and he went so far as to say that in his opinion the industry "doesn't average one picture a year in New York." Some location shots and background material is obtained there but from a standpoint of possible infiltration of motion picture labor in New York, Informant considers it negligible. He did point out, however, that the motion picture projectionist

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local does have some communists in its membership but they are not in control. The reason why the communists will never dominate the projectionists throughout the country is due to the fact that the balance of power is in the smaller groups made up of individuals living throughout the United States; secondly, the turnover is small and the communists "Can't get their men in."

The strike presently under way in Hollywood on the part of the conference of studio unions is the culmination of a direct communist campaign to get control of the industry in Hollywood via the labor route. The Informant said that had the CSU been able to accomplish its aims by taking over the film technicians it would have controlled the industry indirectly through this one union, since no pictures can be made or negatives developed without the work of this local.

He pointed out that the RICKENBACKER picture was declared by the CSU to be undesirable because RICKENBACKER was "unfriendly to labor" and the CSU passed a resolution that none of its members would work on the production of this picture. However, after EDDIE RICKENBACKER visited Russia and came back to this county with laudatory remarks concerning the Russian soldier the ban was withdrawn and CSU members completed the work on the picture. This is an example of how labor could control the production of a picture if communists had the power in the local unions. Their leaders would simply declare a certain picture which they did not like as "unfriendly to labor", thus exercising an indirect but nevertheless thorough censorship on what could be produced in Hollywood.

PUBLICATIONS

ROY BREWER is of the opinion that certain critics in New York are communists and through their efforts certain plays are built up to where their purchase by Hollywood studios becomes possible.

MARCUS GOODRICH, husband of OLIVIA BEHAVILLAND, states that "before the war the communists dominated literary, stage and motion picture reputations" through the efforts of certain New York critics who are communists or fellow travelers. In his opinion, HOWARD BARNES of the New York Tribune, and JAMES

Ronald Reagan-3938

LA #100-15732

Director, FBI

November 14, 1947

Re: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY;
INTERNAL SECURITY (C)

AGEE who reviews pictures for the Nation Magazine and formerly for Time Magazine, are communists. A young actor or writer had to be acceptable to communist-dominated groups among critic circles in order to get favorable press notices. A writer, on the way up, must have favorable notices and since more money is to be made in Hollywood than in New York in the writing game, the Informant used this as an example to show how a young writer must please certain critics in order to build himself a reputation.

Mr. GOODRICH was speaking of New York before the war because of his personal experiences there at that time, but he added in summarizing it that "a writer in New York has to be accepted by the communists. They get control of a literary clique and use sarcasm and the smear method in reviewing certain writers. In order to acquire a literary background in New York a person must have a political philosophy which is acceptable to these communist-dominated groups of critics." (An example of this process probably exists in the current picture under production at Universal Studios entitled "All My Sons" which was written by ARTHUR MILLER of New York. ELIA KAZAN produced this play and it was given some critics award in New York as an outstanding play. The New York Office has a report wherein this production is called communist propaganda, and also has a lead to determine whether or not MILLER is a member of the Party.)

The possibility that certain screen or fan magazines might be a means of communist influence on the motion picture industry was given consideration. HELEN FERGUSON, an independent publicist in Hollywood, stated that most of the prominent motion picture fan magazines are published in New York. She listed them as follows:

- ~~Modern Screen~~ (published by ~~DELL~~ Publications)
- ~~Silver Screen~~ (published by ~~PAUL HUNTER~~ Publications)
- ~~Screenland~~
- ~~Movies~~ (
- ~~Movie Stars Parade~~ (Published by ~~IDEAL~~ Publications.)
- ~~Movie Life~~ (

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Re: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY
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~~Motion Pictures~~ (Published by ~~TAWCETT~~ Publications)

~~Screen Guide~~ (Published by ~~ANNENBERG~~ Publications) 
~~Movie Land~~

~~Photoplay~~ (Published by ~~McFADDEN~~ Publications)

The Informant is of the opinion that there is little communist propaganda in the fan magazine field. Most of the publications contain personality stories having to do with the lives of motion picture people. The publications very seldom knock a picture or say anything derogatory about Hollywood because they want the studio advertising, which naturally would not be placed in the publications if they made unfavorable comments. These magazines have tremendous circulations, according to Miss FERGUSON, and the possibility of their containing communist propaganda is being set out for the New York Office to determine.

UNDEVELOPED LEADS

Some of the people who have given information and who have been named in this letter will eventually become confidential informants in the Los Angeles office. They are all desirous that their identity be kept absolutely confidential. It is extremely necessary that no indication as to what persons the Los Angeles Office is working with in this connection be revealed.

NEW YORK DIVISION

AT NEW YORK CITY, N.Y.

Will conduct an investigation of the Little Theatre Movement to determine the names and personalities who are in a position to further the careers of young actors and actresses. This office will inform the Los Angeles Office as to which of these persons are Party members. Along these lines, MATTHEW ~~LEVY~~, whose offices are located at 225 Broadway, is allegedly fairly well informed concerning the Little Theatre Movement. Mr. LEVY is general counsel in New York City for the IATSE.

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Director, FBI

November 14, 1947

Re: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY (C)

Will determine which of the theatre and dramatic schools are approved for veterans and if such are eligible to receive federal funds.

Will secure information concerning the Senior Equity when the Junior Equity Association attempted to act as an under-graduate body for the Senior organization. The files of the meetings having to do with the dissolution of the Junior Equity would give considerable information if they are obtainable. The Los Angeles Office desires to know what persons, who were active in sponsoring the movement, are in Hollywood today, since they would be in a good position to sponsor other communists in motion pictures.

Will develop information concerning the influential critics in New York, stating which of these are communist party members or fellow travelers.

LFW/JPM:MMH

100-15732

cc: New York City

Ronald Reagan-3941

Federal Bureau of Investigation

United States Department of Justice
Los Angeles, California
October 18, 1947

Director, FBI

Dear Sir:

Enclosed are two photostatic copies of a memorandum dated October 16, 1947, which is being circulated among various executives in the motion picture industry in the form of a petition. This memorandum was furnished by [redacted] who stated that DAVID C. SELZNICK and JOHN HUSTON are the persons behind this activity. The informant said that in his opinion SELZNICK "is as far to the right as you will find anyone in this business" and he feels sure that this memorandum is the work of SELZNICK personally, because of the wording and manner in which it is set down. The informant was asked to sign this document and to subscribe to its principles but he refused, saying that he is a member of a group which has its own campaign currently going forward in connection with the contemplated Congressional hearings and his group hopes for exposure for every Communist in Hollywood. Also informant said that he does not agree with the document because "I have every moral and legal right to get rid of a Communist working in my studio." Also the informant said that he sees no "point in pitting the Committee against the FBI" in connection with the investigation of Communism. He is of the opinion the wording in the memorandum "I resent the careless hurling of the word 'Communist' at every left wing member of the Democratic Party and even its more radical splinter groups," is an error and that so far as he is concerned "the Communist spear heads are those groups which are far to the left." These arguments were used by the informant in his refusal to sign the petition when it was presented to him.

In an interview on another confidential matter with [redacted]

[redacted] said that on October 17, JOHN HUSTON was at his home for dinner and was discussing his activities in connection with the Republican and Democratic joint committee of Hollywood. HUSTON said that when he came out of the Army he decided to devote his entire time to his career but that the current Congressional hearings have forced him to get back into political activity and he asked [redacted] to subscribe to the principles set forth in this memorandum. The latter declined for somewhat the same reasons as outlined by [redacted]. [redacted] said that allegedly a committee of 16 is actually doing the work in connection with



note marked section of enclosure pages

Ronald Reagan-3306

1970
ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 10/10/84 BY SP-8 BJO/HAF
#249,755 SP2 UG/AM
8-28-46

Re: COMPTON

INTERNAL SECURITY

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19708

Director, FBI

October 18, 1947

Re: COMPEC

this enterprise and that HUSTON told him that the Screen Directors Guild with three or four exceptions, voted to lend its name to the activity. The Screen Actors Guild under the leadership of RONALD REAGAN, refused to become a part of it and when EMORY LAVERY, head of the Screen Writers Guild was contacted for his stand, he was non-committal, neither giving approval or disapproval of the project.

This material is being furnished to the Bureau for its information. How this petition is to be presented to the Committee is unknown.

The identity of [] should be kept confidential.

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AMSD
Encl-2
ECM:RJD
100-15732

Very truly yours,


R. B. HOOD
SAC

Federal Bureau of Investigation
United States Department of Justice
Los Angeles, California
October 18, 1947

Director, FBI

1970
ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED

Re: COMPAC

INTERNAL SECURITY

DATE 10/10/84 BY SP 8 BJO/HAF

105,193

2/11/96 SSAN 10/22/02

249,755

8-28-46

SP2 UGGM

Dear Sir:

Enclosed are two photostatic copies of a memorandum dated October 1, 1947, which is being circulated among various executives in the motion picture industry in the form of a petition. This memorandum was furnished by [redacted], who stated that DAVID C. SELZNICK and JOHN HUSTON are the persons behind this activity. The informant said that in his opinion SELZNICK "is as far to the right as you will find anyone in this business" and he feels sure that this memorandum is the work of SELZNICK personally, because of the wording and manner in which it is set down. The informant was asked to sign this document and to subscribe to his principles but he refused, saying that he is a member of a group which has its own campaign currently going forward in connection with the contemplated Congressional hearings and his group hopes for exposure for every Communist in Hollywood. Also informant said that he does not agree with the document because "I have every moral and legal right to get rid of a Communist working in my studio." Also the informant said that he sees no "point in pitting the Committee against the FBI" in connection with the investigation of Communism. He is of the opinion the wording in the memorandum "I resent the careless hurling of the word 'Communist' at every left wing member of the Democratic Party and even its more radical splinter groups," is an error and that so far as he is concerned "the Communist spear heads are those groups which are far to the left." These arguments were used by the informant in his refusal to sign the petition when it was presented to him.

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RECORDED

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In an interview on another confidential matter with [redacted]

[redacted] said that on October 17, JOHN HUSTON was at his home for dinner and was discussing his activities in connection with the Republican and Democratic joint committee of Hollywood. HUSTON said that when he came out of the Army he decided to devote his entire time to his career but that the current Congressional hearings have forced him back into political activity and he asked [redacted] to subscribe to the principles set forth in this memorandum. The latter declined for somewhat the same reasons as outlined by [redacted]. [redacted] said that allegedly a committee of 15 is actually doing the work in connection with [redacted].

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note marked section of enclosure pages

Ronald Reagan-4163

19706

Director, FBI

October 13, 1947

Re: COMFEC

this enterprise and that HUSTON told him that the Screen Directors Guild with three or four exceptions, voted to lend its name to the activity. The Screen Actors Guild under the leadership of RONALD REAGAN, refused to become a part of it and when EMMETT LAVERLY, head of the Screen Writers Guild was contacted for his stand, he was non-committal, neither giving approval or disapproval of the project.

This material is being furnished to the Bureau for its information. How this petition is to be presented to the Committee is unknown.

The identity of should be kept confidential.

b7D

ANSD
Encl-2
ECM:RJD
100-15732

Very truly yours,



R. E. HOOD
SAC

Form No. 1

LOS ANGELES, CALIFORNIA

FILE NO. 100-15732

Ronald Reagan-4165

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DETAILS:

This is a joint report of Special Agents MARCUS M. BRIGHT, FRED G. DUPUIS, LESLIE F. WARREN, JAMES G. FINDLAY and the writer.

I. THE WASHINGTON HEARINGS

~~CONF. INFT.~~ [redacted] on December 5, 1947, expressed an opinion that ERIC JOHNSTON was a "phony" who had given the appearance of being frank and outspoken, and had given Russia a "whitewash" following his return from an extended visit there several years ago. JOHNSTON's stories concerning Russia had been refuted by WILLIAM L. WHITE, who also toured Russia at about the same time. JOHNSTON was considered as strictly a front man, with no real power, nor the heart to oust the Communists from the motion picture industry.

On December 3, 1947, informant attended a Motion Picture Alliance meeting in Hollywood, during which it was disclosed that STRIBLING of the House Committee had just talked to JAMES McGUINNESS by telephone from Washington. The sum and substance of the call was that if the Motion Picture Alliance felt that the motion picture industry was actually cleaning house there would be no further hearings by the Congressional Committee on Communism in motion pictures. Informant felt that too much emphasis was being placed on the Motion Picture Alliance's knowledge and decisions regarding Communism in Hollywood by the House Committee. b2 b7D

It was further said that, naturally, McGUINNESS, who was being paid by Metro-Goldwyn-Mayer Studios, was not going to jeopardize his job, although it was believed that he was sincere in his fight against Communism, but that his fight was restricted by the attitude of all the studio heads. Many of them did not sincerely believe that Communism should be purged. The only reason action was taken against the so-called "unfriendly ten witnesses" was because of public pressure which was beginning to be felt in the box office. Informant is of the opinion that the Communist conspiracy reaches into certain phases of the executive departments of the studios and will not be expelled until these higher-ups are fully exposed as Communists or as giving aid and comfort to Communists, and the public reaction is so strong that the industry is forced to clean house.

[redacted] was thoroughly disgusted with the manner in which the House Committee hearings were held. As an example, some of the early testimony concerned the motion picture "Song of Russia," which had been whitewashed by L. B. MAYER of MGM Studios. This picture was described as a "dead duck," and although it contained Communist propaganda there were many more current pictures which should have been presented to the Committee in which Communist propaganda could have been identified. Failure to take up the question of Communist propaganda in pictures when ample material was available was severely criticized by informant. There was also plenty of background material on individual suspects, such as EMETT LAVERY, former president of (u)

Writers Guild, which was not used. LAVERY got "one of the smoothest whitewash-
ing jobs" ever witnessed by informant. Concerning LAVERY, he plans to drop
his suit against LELA ROGERS for alleging that a stage play written by LAVERY
entitled, "Gentleman from Athens" contained Communist propaganda. This claim
was made over the American Broadcasting System during a recent "Town Hall"
program. (u)

Informant said that LAVERY intends to sue the Motion
Picture Alliance as a body, as he thinks this group aided Mrs. ROGERS in
preparing the script which she used during the broadcast. Apparently, LAVERY
expects to cover more ground by attempting to prove that the Motion Picture
Alliance, as well as Mrs. ROGERS, was wrong when it alleged his play con-
tained Communist propaganda. LAVERY's play, according to informant, was com-
pletely rewritten after the broadcast and has since opened on Broadway. (u)

It is noted that the "Daily Variety" issue of
December 15, 1947 publicized the fact that LAVERY's play closed December 13,
1947 after seven performances. (u)

[redacted] was of the opinion that pressure was
brought by the motion picture industry through JAMES McGUINNESS of MGM, a
friendly witness at the House hearings, to prevent Communist propaganda in
motion pictures from being discussed. This opinion is based upon the fact
that STRIBLING and THOMAS had maintained on their schedule several witnesses
to discuss propaganda in pictures until just before the hearings closed. At
this point STRIBLING, following a conference with McGUINNESS in a hotel room,
suddenly changed his mind and made public that the Committee was not going to
discuss propaganda in pictures at this time but was going to make further
preparation of same and take it up at a later date. (u)

JAMES McGUINNESS was known to informant to have pre-
tested the appearance of witnesses on the stand who were going to discuss
propaganda in pictures. (u)

Informant was also of the opinion that PARNELL
THOMAS was sincere but not too well-versed in Communism and Communist tactics.
Informant felt that STRIBLING was no good as he seemed to be an opportunist,
interested in eventually getting himself public recognition and a better
position than he was in actually exposing the Communists. (u)

It was mentioned that BEN MENDEL and H. A. SMITH,
who advised the Committee, seemed to be well-versed in Communism, probably
because MENDEL was believed to be a former member of the Communist Party, and
knew their operations, and SMITH had had experience investigating the (u)

Communists. (u)

Informant believed that the "unfriendly witness" BERTHOLD BRECHT, was a Communist even though he denied being a member while on the stand. This opinion was based upon the tactics he used during the testimony.

The Hollywood American Legion Post plans to give citations of merit to the friendly witnesses who testified before the House Committee, according to informant.

In discussing the hearings in Washington, T-1 said that BOB KENNY was "by far more impressive than CRUM". He described KENNY as "a skilled, suave operator before the Committee," whereas CRUM was all but drunk on the occasion when he attempted to declare the hearings out of order. Informant continued that when the Capitol Police approached BARTLEY CRUM to force him to be seated the latter was under the influence of liquor to the extent that he almost missed his chair.

The Washington Office has covered the hearings in detail in reports and letters, and the above material is included in this report since the information was gained incidental to this investigation.

II. REACTION OF THE INDUSTRY TO THE COMMITTEE HEARINGS

1. Box Office:

Immediately following the hearings of the Un-American Committee in Washington, the motion picture box office fell off 20% on a national basis, according to T-1. This had a tremendous effect upon the management of the industry because the informant pointed out, "all we have to sell is time," and if people stay away from the theater the revenue has been lost to the industry and is not recovered in subsequent showings of the picture. Informant compared the motion picture business with the steel industry, where the latter has raw materials in storage which can be converted into finished products so that in the event of a strike there is simply a storing up of consumer demand and the product eventually reached the ultimate customer. This is not true in the motion picture business and, as has been pointed out above, if people stay away from the theater the revenue to the individual production is never recovered.

Informant went on that the effect of the hearings on

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people in other parts of the country than New York and Los Angeles has been tremendous, and the natural reaction against motion pictures has evidenced itself in the dropping off of box office returns. Those persons who have been exposed as Communists by the Committee hearings "are dead in the industry, and their usefulness to the Party is over".

Because of this situation, the informant continued, the bankers are now inquiring of the producer when negotiations are entered into relative to the financing of a picture as to what the picture deals with and who will appear in it before the loan is granted. This, in informant's opinion, will tend to exert more influence on Communists and their propaganda in pictures than any other one factor.

[redacted] with extensive connections in the motion picture industry, advised two banks not to make any more funds available for any motion picture in which HUMPHREY BOGART appears. T-1 did not state which banks were involved, but in showing the importance of the financial institutions to the industry, informant said that even though a major studio would carry a credit line of from ten to twenty million dollars with certain banks or group of banks it sometimes is necessary to borrow large sums for short periods. For example, a picture, by holding it off the market for sixty to ninety days, might conceivably make a million or more in net profit than would naturally accrue if it were released immediately. Informant used this to illustrate the power and influence which the banks exert on the motion picture industry because the two banks referred to above intend to act upon [redacted] advice concerning BOGART, which will make it extremely difficult for the latter to appear in motion pictures.

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In discussing BOGART, informant drew a parallel between JOHN GARFIELD and HUMPHREY BOGART as far as these two persons taking a protest trip to Washington is concerned. GARFIELD, in comparison to BOGART, "escaped an unfriendly press" when he went to Washington because he attempted to hold a press conference one noon during the hearings when the reporters were in a hurry to file their stories, so no one was interested enough to wait and listen. BOGART, on the other hand, held a press conference in the afternoon at a Washington hotel after the reporters had filed their stories so a great many of them showed up, which resulted in BOGART's "getting the complete treatment" as far as the press was concerned, whereas GARFIELD through luck escaped the notoriety and publicity which the former has received. BOGART has been "begging ED SULLIVAN to tell people he didn't want to go," and informant considered the former's statements to the press recently as proof that he has felt the pressure of public opinion.

Along the lines of public opinion and its effect on

the box office, T-1 said that KATHERINE HEPBURN's latest picture, "Song of Love," did very well at the box office for two weeks prior to the Committee hearings in Washington, but since that time exhibitors have cancelled showings, the public has stayed away, and the picture has not done at all well. Informant related HEPBURN's failure at the box office to the testimony of ~~WOOD~~ before the Committee. WOOD allegedly said that HEPBURN was instrumental in raising some \$70,000 for the PCA at a Hollywood rally, and when the witness was asked by the interrogator whether or not this money would finally get to the Communist Party, WOOD replied, "Well, you can bet it won't go to the Boy Scouts". This statement of WOOD's received considerable publicity, according to informant, and accounts for the fact that HEPBURN's picture has been doing so poorly.

Informant was emphatic in stating that people in New York and Los Angeles have no idea of the effect the Un-American Committee hearings have had on the motion picture industry. Currently, MGM is worried about BETTY GARRETT (wife of LARRY PARKS), because of her alleged Communist connections. The management of the studio does not want to "build someone up who will be a liability. A person who has been created a star should accept the studio's position concerning joining and signing". Informant is of the opinion that a star in motion pictures should have no public stand on controversial issues, but should limit himself to his acting profession, practicing whatever politics he desires privately. "A star is a person who has been created at a great expenditure, and as such that person's reputation is the product of the firm putting out that money. Therefore, the studio should be able to exercise control as to what an individual does with his reputation."

Along the same lines, GENE KELLY, currently under contract to MGM, spoke to the informant saying he was very worried over what future steps the Committee might take, and asked permission to come and talk with informant concerning his own stand. KELLY is extremely worried about his career and the effect upon his career which any testimony he might have to give before the Committee would have.

It will be recalled that KELLY chaired a mass meeting for the "Unfriendly 19" prior to the departure of any of these people for Washington.

In discussing the effects of the Committee hearings upon the industry, T-2 stated that "BOGART is hurt" in speaking of the latter's box office, and continued that this was the only actor he knew of who has seen fit to withdraw from the Committee for the First Amendment, and the only one who has made a retraction of his statements in regard to the

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hearing. Informant is of the opinion that adverse public opinion is what caused BOGART to withdraw, and that eventually people would come to admire BOGART for his stand in recognizing his error.

This informant is concerned about the fact that many ambitious young actors are indoctrinated with Communist philosophy in the theater groups. In discussing younger talent which is being groomed for possible stardom informant said "they all come out of these small theater groups in New York. The Actors Lab in Hollywood serves the purpose of indoctrinating some of these people with Communist philosophy, according to informant."

Along these lines, T-3 remarked that ~~WALTER WANGER~~ has been responsible for bringing a number of "weird and radical people" from New York to Hollywood. Some of these are: ~~ROBERT TALLMAN~~, believed to be a writer; ~~ROMAN BOHNEN~~ (a member of the Communist Party, according to CNDI LA-2900); ~~JOHN WILDBERG~~, ~~HAROLD CLURMAN~~, and ~~ELIA KAZAN~~, a director.

T-4, an executive at RKO Studios, Hollywood, on December 3, 1947, made available the following information:

~~ADRIAN SCOTT~~ and ~~EDDIE DMYTRYK~~ were cut off of the RKO payroll and given only three days advance pay. It is possible, although unlikely, that RKO would take them back if they are freed of the charges currently against them.

It was the personal opinion of informant that SCOTT, DMYTRYK and other Communists who have received adverse publicity are "washed up" in the motion picture industry. They have suddenly become "hot" and no one will hire them. RKO and other companies are very alarmed about the downward box office trend which they attribute in part at least to the public's reaction against the Communists identified as prominent members of the motion picture industry.

The RKO executives are "burned up" at ~~DORE SCHARY~~, executive producer, for his attitude. They felt that RKO and the industry would be much better off if SCHARY had "kept his mouth shut". Informant referenced SCHARY's statement, which apparently was made to the press without authorization by other company executives and which in substance stated SCHARY's opinion that even though he was obligated to carry out the policies of RKO and fire SCOTT and DMYTRYK, his personal opinions as stated before the House Committee had not changed.

Informant thinks it is such attitudes as SCHARY's

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that are causing the unfavorable public reaction.

It was thought that the New York motion picture company executives mean business and will oust the Communists if identified by the Government and certain legal definitions of Communist and Communist organizations are clearly set forth by the Federal Courts. It was believed that, undoubtedly, ~~SCOTT~~ and ~~DMYTRYK~~ would legally fight their suspension from RKO.

Informant said that such political utterances as made by HUMPHREY BOGART, who was described as "an alcoholic bum," likewise did not do the motion picture industry any good.

In speaking of ~~DORE~~ SCHARY, T-1 said that SCHARY was "told in no uncertain terms to carry out the policies of the Board of Directors of RKO or else submit his resignation". Informant continued that the attitude taken by the directors of both FOX and RKO left no doubt as to where the stockholders of these organizations stand. They wanted the Communists discharged and at once. This permits the studio heads to adopt the stand that they themselves "are employees like anyone else and have been told to carry out orders".

~~CONF. INFT.~~ [] is of the opinion that SCHARY will make a good man for the Producers Committee and can eventually be brought around to seeing eye to eye with the producers. Informant considers it significant that never during negotiations in New York did SCHARY take exception to plans for discharging Communists.

2. Effects of the Hearings on the Motion Picture Producers Association:

The Bureau was advised by letter dated November 20, 1947, concerning the meetings in New York held by the financial and production heads of the major studios concerning the stand the industry would take on Communism. This information was furnished by [] who made the statement before the group in New York that it was absolutely essential that the industry "restore the confidence of the American public" in Hollywood, and that a two-point resolution should be adopted to the effect that first, the industry will not employ Communists and, second, it will not employ those who are members of Communist front organizations.

These meetings laid the groundwork for an industry-wide session which was called in New York on November 24, 1947. Those persons representing the production end of the industry in Hollywood were

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called in for these sessions.

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Informant stated that as a result of the meetings in New York the producers appointed a committee comprised of L. B. ~~MAYER~~, ~~DORE~~ ~~SCHARY~~, ~~WALTER WANGER~~, ~~EDWARD MANNIX~~ and ~~JOE SCHENK~~. This committee is headed by L. B. ~~MAYER~~. The reason ~~SCHARY~~ and ~~WANGER~~ were included, according to the informant, was at his own suggestion. He had pointed out that ~~EDDIE MANNIX~~, ~~FRANK FREEMAN~~ and ~~BENJAMIN B. KAHANE~~ had represented the producers in labor negotiations, and that the new committee should have "new faces to make the new start".

In New York, ~~WANGER~~ expressed himself as being in favor of the committee and its purposes. ~~DORE SCHARY~~ made a speech to the group in New York in which he pointed out that he had received considerable unfavorable publicity as a result of his statement before the Un-American Committee, and that he wished to remind the men present that his speech had been made upon the advice of the industry. He had discussed this talk and his remarks had been approved, and the men in the meeting agreed that this was true.

Informant feels that ~~SCHARY~~ will do a good job on the committee and that having ~~SCHARY~~ and ~~WANGER~~ active will eliminate any possible charges of red baiting on the part of liberals or leftists in connection with the committee's work.

T-1 personally regrets the fact that ~~SCHARY~~ and ~~WANGER~~ were included because he considers them skilled parliamentarians, and said, "They will outmaneuver the others" and as a result the committee will prove ineffectual.

~~CONFIDENTIAL~~ [] expressed himself as definitely of the opinion that the House Committee should continue its hearings and should expose Communists wherever they may be found in motion pictures, as well as in other industries.

The Producers Committee referred to above is presently meeting with representatives of the individual guilds in an effort to work out a standard policy so that the guilds will back up the producers in the latter's attempts to do something positive about Communism.

[] stated that he is "floundering" as to what the next step should be in the producers' efforts to get rid of Communism. He is against the formation of an investigative agency on the part of the

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producers and believes it will be of great help if the Committee will continue its hearings into Communism. As to what the producers will do in ruling out and finding out who the Communists are, informant said, "I just don't know how we'll do it".

Along these lines, the informant feels it will be of great assistance if the Attorney General would publish as complete a list as possible of known Communist fronts and keep this list current. The industry then might be in a position to take action against a person if the individual had belonged to a sufficient number of these front organizations. However, the informant was most emphatic in stating he did not feel that the industry should attempt to police the situation, summarizing it by saying, "We don't want to be called a Gestapo".

He went on that it took a great deal of courage for the management of MGM to suspend DALTON TRUMBO and LESTER COLE because "MGM has a definite liability of about \$400,000 on the unexpired terms of these contracts". Whether or not COLE and TRUMBO will sue, informant did not know, but in the best of his opinion MGM has a definite liability.

Contrasted with the above, T-1 was of the opinion that if the industry takes a positive stand concerning Communism and its expulsion there will be no more hearings. He feels that the Committee expects the industry to clean its own house, and that if it does not do so the Committee will resume hearings.

T-1 is of the opinion that the motion picture producers should set up an "information bureau" which will exist for the sole purpose of getting data on organizations before people join, furnishing a prospectus of the various organizations, pointing out their backers and financial contributors, and the actual persons spearheading the movement. Also, persons in the industry should be required to sign a pledge or oath that they have never been, are not now, and never will be a member of the Communist Party. If the industry takes these steps and discharges known Communists, informant feels there is no further need for hearings, and while all the Communists will not have been routed out, their effectiveness will be hampered.

Informant indicated that he had been in telephonic communication with some member of the House Committee, and that the Committee was waiting to see what steps the motion picture industry would take before it resumed its hearings, if at all.

Informant continued that, due to the fact that the

industry "refused to treat the sore while it was festering, preferring to wait for it to break out," the Un-American Committee has had to take action. He pointed out that his opinion as to how best to combat Communism has not been asked for and his analysis of the "information bureau" is purely a personal opinion. However, he went on that he is "very unpopular around here," and the Motion Picture Alliance is being blamed for having brought on the hearings by the Committee. Informant said that he has done his best to explain that he has "no inside pipeline to the THOMAS Committee," but apparently some influential people in the industry feel that the Motion Picture Alliance goaded the THOMAS Committee into acting.

Informant continued that MENDEL SILBERBERG and MAURICE BENJAMIN "gave the industry some poor advice, just as if they were dealing with a fine legal point before the Supreme Court". These two attorneys did not realize that they were dealing with "an aroused public opinion" in their advice given to the motion picture producers in the New York meetings.

Informant felt that a good publicity man, such as STEVE HANNEGAN, would have done a better job than the two lawyers mentioned above. As proof of his contention that these two men gave bad advice to the producers, he pointed out that ERIC JOHNSTON had to reverse himself three or four times. The industry should have had a publicity man and not a lawyer".

As a result of the meetings held by the producers ERIC JOHNSTON made a statement which has received considerable publicity in the press. "The ten men cited for contempt by the House Un-American Activities Committee have done a tremendous disservice to the motion picture industry and to the cause of democracy" ERIC JOHNSTON said tonight. "We believe they have done a tremendous disservice to the industry which has given them so much in material rewards and opportunity to exercise their talents. Their refusal to stand up and be counted for whatever they are could only result in a confusion of the issues before the Committee, and it did".

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In speaking of the meetings in New York, [redacted] said that during one of the recesses SAM GOLDWYN told ERIC JOHNSTON that he personally intended to hire any of the Communists who were fired and pick up some good talent and then watch them closely for possible propaganda. When the meeting resumed JOHNSTON asked permission to address the group and gave a brilliant and bitter speech, in which he said: "Gentlemen, I don't know why you hired me. I don't need this job. You won't listen to me. You won't take my advice. You don't mean what you say, and you have no guts". From there on out JOHNSTON criticised the fact that the group would not make and

abide by a decision.

When he sat down, ~~SAM GOLDWYN~~ stood up and said, "ERIC, I feel you were talking to me". At this point ~~JOE SCHENK~~ said, "Don't make a speech, Sam. Sit down and shut up or get out". ~~GOLDWYN~~ sat down and the meeting proceeded. H

Informant pointed out this incident as one which helped to clarify the air in the New York sessions.

~~ED GIBBONS~~, who is one of the writers of the periodical "Alert," a local anti-Communist publication, volunteered the information that from a reliable source he has learned that the motion picture producers do not have a serious intention to make a drive on the Communists. GIBBONS continued that the producers are discharging the ten reluctant witnesses in order to assuage the public feeling that they were resentful of the Motion Picture Alliance and those in other organizations who are trying to dictate to the industry what its attitude should be in respect to Communists. H

T-5, an executive within the Association of Motion Picture Producers, Inc. (Hollywood Division, ~~ERIC JOHNSTON~~'s Office), on December 2, 1947 advised that the motion picture industry was very upset over the American public's reaction to the recent House Committee hearings. Their feelings, it was felt, were divided among the actual members of the association as to whether or not Communists should be exposed and "kicked out" at this time, but they were all in agreement that something must be done to avoid disaster at the box office.

More recently, since the industry executives have been having hearings in New York, and following their return to Hollywood, the dissension within the ranks is beginning to subside. Some of the Association members, particularly Y. ~~FRANK FREEMAN~~, Vice-President of Paramount Studios; and ~~HERBERT PRESTON~~, Counsel for Warner Brothers Studios, et al, are not sure that ~~ERIC JOHNSTON~~ exercised good judgment in selecting a former Communist as a special assistant. Specifically, informant identified this assistant as ~~EDDIE CHEYFITZ~~. ~~JOHNSTON~~ was accused of embarrassing himself and the Association before the American public when it became known that ~~CHEYFITZ~~ had been associated with the Communist movement. H

The final outcome of the matter was that ~~JOHNSTON~~ admitted that he did not know too much of ~~CHEYFITZ~~'s background at the time he was hired, that it was chiefly upon the recommendation of others.

Concerning ~~PRESTON~~'s attitude toward ~~CHEYFITZ~~, the

former had openly expressed his opinion in CHEYFITZ's presence that "leopards never change their spots".

Informant did not prophecy the outcome of the current meetings held by the producers beyond the fact that the industry would follow through and discharge other individuals who might be accused by the House Committee of being Communists, as were the so-called "unfriendly 10". This action would be taken in spite of the anticipated legal suits which would be instituted by those discharged.

Informant expressed a wish that the Government would clarify the legal position of Communists in this country so that the proper steps could be taken to get rid of them.

Ex-Judge STEPHEN S. JACKSON, according to informant, formerly handling juvenile matters as a Judge in New York City, was hired several months ago by the JOHNSTON Office and has been working as an assistant to JOSEPH I. BREEN, head of the Censorship and Production Code of the Association. BREEN, it was believed, due to ill health, was going to retire and at present is on an extended leave. JACKSON, who was described as a high type individual, is new to the motion picture industry but is feeling his way cautiously and should make a valuable executive in this position. Informant further described JACKSON as a man who was believed to be anti-Communist and one to take a legalistic approach to all questions. His position will deal largely with the censorship and the moral code of motion pictures presented to the Association by its members and other producers within the industry who wish to make this Association service available.

In speaking of CHEYFITZ, T-8 said, "I feel he is sincere. I am positive in my own mind that he is doing the right thing. I know he has helped in keeping JOHNSTON straight".

This informant went on that CHEYFITZ knows the labor picture and that he personally considers CHEYFITZ to be strongly anti-Communist. He continued that it is his intention to hire an investigator who will furnish CHEYFITZ information concerning possible Communists in the motion picture industry. This will be along the lines mainly of actors, directors and writers, and T-8 said that "This would be an unofficial list. They (the producers) would then quietly attempt to weed out Communists as their options came up, with no publicity".

Informant is of the opinion that the producers will have to do something definite concerning Communists employed in the industry. Informant said, "I think they are going to do something; the box

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office is forcing them. That's one language they can understand; even ~~SAM GOLDWYN~~ can understand it."

~~CONFIDENTIAL~~ [] attended a meeting of the Motion Picture Producers Association on December 5, 1947. This meeting was called for the purpose of acquainting the individual guilds with the action of the producers concerning Communism in motion pictures and what they intended to do about it. Also, the producers presented to the representatives of the guilds their thinking concerning the employment of Communists in the industry. This was the pipeline through which the local guilds would be brought up to date on the actual mechanics of the working arrangement to be entered into by the production end of the motion picture industry concerning Communism.

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At this meeting, ~~WALTER WANGER~~ took the floor and attacked the THOMAS Committee (it will be recalled that ~~WANGER~~ is a member of the Producers Committee to enforce its demands regarding the expulsion of Communists). ~~WANGER~~ when making his speech referred to above was interrupted from the floor by ~~CECIL B. DEMILLE~~, who stated he did not feel that this meeting was the proper place for an individual to attack the Congress of the United States. ~~DEMILLE~~ told ~~WANGER~~ publicly that if the latter felt that the Committee should be criticised he should go to Washington and make the complaints to Congress. ~~CECIL B. DEMILLE~~ continued that he personally felt that Mr. THOMAS would be very glad to have the benefits of ~~WANGER's~~ observations, but that a meeting such as this was no place for an individual to castigate the Congress of the United States.

Informant said that ~~WANGER~~ made "one very good comment" as far as Communism was concerned, saying that it should be thrown out of the motion picture industry, but he also engaged in the debate with ~~DEMILLE~~ referred to above, so the informant does not know where ~~WANGER~~ actually stands concerning Communism.

Informant went on that after ~~DEMILLE~~ had taken issue with ~~WANGER~~, as pointed out above, ~~L. B. MAYER~~ stood up and said, "For the first time in my life I am forced to disagree with my old friend, ~~CECIL DEMILLE~~". ~~MAYER~~ then went on in the meeting saying, "If you could have seen how they treated me ~~CECIL~~," speaking of the Un-American Committee. ~~MAYER~~ went on to defend to some extent ~~WANGER's~~ criticism of the Un-American Committee and its methods of procedure. In any event, the informant said that ~~GEORGE STEVENS~~, who had had a couple of drinks before the meeting, finally succeeded in maneuvering ~~L. B. MAYER~~ into making a statement concerning the reason behind the producers' action to eliminate Communists from the industry. ~~STEVENS~~ asked, "Are you taking this action for economic reasons or for patriotism?" ~~MAYER~~ replied that the action was taken for economic reasons.

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This remark of ~~MAYER~~'s caused consternation, and the Directors Guild, which had taken a positive stand the night before, felt that much of the good which the Producers Committee could hope to do was automatically nullified by ~~MAYER~~'s statement.

The unions present at this meeting were: Screen Directors Guild, Screen Actors Guild, and Screen Writers Guild. After recess was declared these organizations broke up into separate units to discuss the matter of cooperating with the producers and eliminating Communists. A certain member of the Actors Guild passed a note to the informant on which he had written, "What now?".

~~WALTER WANGER~~ took the floor immediately after ~~MAYER~~'s statement referred to above, and said that economic and patriotic reasons were one and the same; that American motion pictures are the emissaries of the American way of life, and that if they are not good and the box office does not reflect approval of the pictures they naturally will not be successful and will not be sent abroad. Thus, the American message would not be seen by the people whom it should reach.

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However, in the opinion of ~~WANGER~~'s apology "was too late. The damage had been done".

Both ~~EDDIE MANNIX~~ and ~~HENRY CINSBERG~~ attempted to follow up ~~WANGER~~'s talk and take the sting out of what ~~MAYER~~ had said, but, in the opinion of the informant and other members of the Directors Guild with whom he discussed the matter, nothing could ever be done to erase the impression ~~L. B. MAYER~~ created.

The entire purpose of this meeting was a desire on the part of the producers to be sure that the guilds would support their position in expelling Communists. In the course of the discussions, ~~JOE SCHENK~~ made the remark from the floor, "I don't hate them like ~~CECIL DeMILLE~~ hates them, but I don't like Communists". Informant said that ~~DeMILLE~~ immediately got to his feet and challenged ~~SCHENK~~'s statement, saying that it was impossible not to adopt a positive stand; that it simply boiled down to whether or not a man was for America or against it, and that there is no middle ground.

As a result of this meeting it was agreed to form a Committee, each guild to be represented by two members who would report back to their own guild the joint actions taken by the group. In this manner each guild would be kept informed at all times as to steps taken by the producers in controlling Communism and expelling its adherents.

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In speaking of the meeting referred to above, wherein the producers met with representatives of their various guilds, [redacted] furnished the following report which had been drawn up by an informant who attended the meeting:

"I was appalled at the lack of honest attempt to get rid of the Communists. Felt it opened everyone's eyes to the producers' attitude, so short sighted. Actors' group had been in the mood to take it on the chin if need be for a while until the Guild had been cleaned up—but with the producers' liberal stand, everything the right group on the Actors' Board had accomplished has been undone. There is a strong leftist group on the Actors' Board so the other side has full representation at every meeting, to keep them under control—they openly say they are out to create chaos and hinder everyone—they have no particular quarrel with the others on the Board—their job is to object and keep any action from being taken.

"~~DORR SHARY~~ has not turned over a new leave; he is in bad with the ~~Directors~~ and directors of RKO and is trying to pacify them and yet keep faith with his liberals—believe SHARY would re-employ the man in a minute if he could do so. Big relief on everyone's part when DeMILLE straightened out what McCAREY wanted to say. Big lesson to learn from his method; Don't argue but listen and then get up and clearly make your stand. I felt the whole meeting last night would have dissolved into the producers' hands if DeMILLE hadn't been there.

"~~WANGER~~ came out more in the open than usual last night. He is a bad one. 14

"Before DeMILLE arrived WANGER and the crowd were tearing at the THOMAS Committee.

"I think MAYER as Chairman for the producers a very bad choice—no one to balance his actions. Can't the JOHNSTON office put some better men on the committee. They had to do it in the ACTORS' GUILD to over-balance leftists. 14

"HARRY COHN could not go last night and asked later how it went. He was told that 'our hero, Mr. DeMILLE' came in at the crucial moment. COHN said, 'He always does; C. E. always crashes through when you need him.'

"A distinct feeling of the leftists feeling they were not as whipped as they thought they were the night before by both the DIRECTORS' and ACTORS' GUILD."

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~~CONFIDENTIAL~~3. The Hollywood Guilds:A. The Screen Directors' Guild

[] and [] got together and decided that they would attempt to exercise control over the Screen Directors' Guild by packing the meetings with people friendly to "the American system." Consequently on December 4, [] called a meeting in his office and those in attendance besides himself were SAM WOOD, LEO MCCAREY, GEORGE MARSHALL, DAVID BUTLER, and TAY GARNET. These men laid out a plan of attack to be used at the meeting the next night, December 5. The Screen Directors' Guild had sent out the usual innocuous notice of the meeting, according to T-6, simply stating that routine business would be handled.

[] called GEORGE STEVENS, President of the Guild, and asked whether the topic discussed in the letter would be the only one brought up at the meeting, and the latter replied to the effect that this business would not take long and then they would get down to the real meat of the meeting. When the informant questioned him as to what this was, STEVENS replied that it would deal with the present anti-Communist drive on the part of the producers. This informant states that he, as well as SAM WOOD and GEORGE MARSHALL, have not been able to figure out just where STEVENS stands on the matter of Communism; he has refused to take a definite stand but in his position as President he attempts to administer the affairs of the meetings in an impartial manner. b2 b7D

[] together with the men mentioned above, went through the list of members of the Screen Directors' Guild and checked the following men who in their opinion are Communists: CURTIS BERNHARDT, JOHN BERRY, HERBERT BIBERMAN, JULES DASSIN, EDWARD GMYTRYK, PETER GODFREY, HENRY HATHAWAY, ALFRED HITCHCOCK, PHIL CARLSON, ELIA KAZAN, HERBERT KLINE, ZOLTAN KORDA, ALBERT LEWIN, ANATOLE MITVAK, LEWIS MILESTONE, JACK MOSS, MAX NOSSECK, CLIFFORD ODETS, IRVING PICHEL, OTTO PREMINGER, LEWIS J. RACHMIL, IRVING REIS, JEAN RENDIR, ROBERT ROSSEN, VICTOR SAVILLE, VINCENT SHERMAN, S. SYLVAN SIMON, ROBERT SIODMAK, FRANK TUTTLE, JOSEF VON STERNBERG, BERNARD VORHAUS, ORSON WELLES, BILLY WILDER, WILLIAM WYLER.

The informant pointed out that naturally the group with which he is associated does not know that the above-named are members of the Party, but in meetings of the Screen Directors' Guild these individuals seem to act as a group and, in the opinion of the informant, represent the faction within the Guild from whom control must be wrested. Consequently the informant and his associates each called a certain number of men belonging to the Guild and packed the meeting on December 5.

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The informant stated that he and his associates have been successful in forming a "militant group" and they have secured proxies from at least seventy-five directors in order to "blast the Communists."

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In discussing the meeting, T-6 said, "We talked them off their feet." According to the informant, "they did not expect a crowd we licked them." [redacted] introduced a resolution which reads as follows:

"Whereas, we do not deny the civil right of any person to be a member of the Communist Party, however we do affirm that a member of the Communist Party has an obligation to the Communist Party which transcends his other obligations and which transcends his obligation to the Screen Directors' Guild, as a member of the Board of Directors or as an officer or executive officer of the Guild.

"Now, therefore, be it resolved that no person shall be eligible to hold any office or executive office with the Screen Directors' Guild nor to serve on its Board of Directors nor on any Guild committee until and until such person signs an affidavit that he is not a member of the Communist Party nor affiliated with such a party or sympathetic to its aims."

HERBERT BIBERMAN attempted to offer a substitute motion and in the course of his remarks began to attack the Thomas Committee whereupon C. B. DEMILLE took the floor and stated that BIBERMAN was out of order and that a meeting such as this was no place to criticize the Congress of the United States. DEMILLE was supported by various people from the floor according to T-6, and BIBERMAN never got to introduce a motion or to complete his talk.

During the discussion that ensued, WILLIAM WYLER got up to make some remarks and DEMILLE immediately challenged him from the floor asking the question, "Are you pro-American or un-American; that is the only question." As a result of the quarterbacking of the informant and his group the motion to demand the above resolution of all members was passed by a vote of about 115 to 10. The Board of Directors, which includes LEWIS MILESTONE, JOHN HUSTON, IRVING PICHEL, did not vote on the original ballot. People on the floor challenged the Board asking for a second vote so that the members of the Board would have an opportunity to clearly register their feelings. As a result the second vote was taken and MILESTONE, HUSTON and PICHEL voted against the resolution; the informant did not know who else opposed it because it was a vote calling for a show of hands.

The resolution itself was introduced by GEORGE MARSHALL and seconded by C. B. DEMILLE. CLARENCE BROWN and one other member of the Board of Directors were absent. Under the Guild ruling, if a member of the Board of Directors is absent at three consecutive meetings, a new

member can be appointed in his place. As a result, SAM WOOD and C. B. De MILLE were appointed to the Board of Directors in the places of the two who had been removed.

In the course of the meeting, WILLIAM WYLER "gave a double-talk speech," according to [] in which he stated that the motion picture industry's committee to combat Communism had announced that "as few innocent persons as possible will be hurt." Informant immediately jumped to his feet challenging this statement, and proceeded to read the actual resolution as passed by the committee, which tore down WYLER's speech point by point and showed that he had deliberately misinterpreted the facts. Informant accused WYLER of using double talk and asked him to state the facts and state the truth and leave out his own opinion and insinuations. WYLER then began to discuss the black list which he said is forming in the industry, and [] challenged that statement from the floor, telling WYLER that blacklisting was against local, state and Federal laws; that if he knew of any such list it was his duty as an American citizen to report that fact to the Department of Justice and that a meeting such as this was no place for such a discussion. In the informant's opinion, "WILLIAM WYLER is a badly confused guy."

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Following WYLER's speech, SAM WOOD took the floor and made a statement to the effect that "this man is not reporting anything but his own opinion." When the discussion was proceeding concerning the passing of the resolution set out above, some inquiry was made as to how a person could detect a Communist. C. B. De MILLE got to his feet and said, "Does teaching in the third largest Communist school make one a Communist?" [] reported that at this point PICHEL "gripped the arm of his chair and glared at De MILLE." (The informant states that PICHEL has been on the faculty at the People's Educational Center.)

This meeting of the Guild did not break up until ten minutes after two, having been called at 8:30 p.m., and as a result [] said, "That crowd got the first thorough licking they have ever had, and our group was swept into power." It was decided at the meeting that the resolution would be sworn to before a notary in proper legal fashion, and [] considered it significant that PICHEL, HUSTON and MILESTONE were ready to swear they were not Communists.

In speaking of WILLIAM WYLER, [] has noticed that the former is actively promoting the possible sale of a script worked on by LILLIAN HELLMAN. The informant is of the opinion, and qualified his remarks as being purely an opinion, that WYLER possibly has an obligation of some kind to HELLMAN because he is so active in attempting to promote the projected property on which she will work.

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The informant said that BARNEY BALABAN, President of Paramount, called WYLER into his office and showed him a long list of front organizations to which HELLMAN had belonged or contributed. BALABAN showed WYLER this information thinking he was bringing the latter around by pointing out that there was nothing pro-American in this record, but that everything in which HELLMAN had been interested seemed to be for the benefit of causes which were, if not un-American, not solely for the interests of the United States. WYLER then accused BALABAN of creating a black list and has used this instance to point out that the industry is deliberately blacklisting certain individuals.

The action of the Screen Directors' Guild as set out above occasioned considerable publicity in the trade press. [redacted] reports that the "affidavits are coming in" at the present time.

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The assistant directors have a guild which is known by the name Screen Directors' Guild, Junior Branch. The President of this organization is ROBERT ALDRICH. [redacted] and his group are of the opinion that ALDRICH "seems to be on the other side" as far as his actions within the Guild are concerned, and his group, as stated above, bases this on the actions he has taken in Guild meetings.

B. The Screen Cartoonists' Guild

In discussing the Screen Cartoonists' Guild, T-7 pointed out that this union is not affiliated with the Motion Picture Producers' Association, but is linked in with the Society of Independent Motion Picture Producers, which was headed by DONALD NELSON. As a consequence, the Cartoonists' Guild has not been asked to form a committee to meet with the producers in an attempt to combat Communism, as have the other talent guilds. However, the informant pointed out that a new election comes up in June 1948, at which time undoubtedly some action will be taken concerning Communism.

T-7 pointed out that the Disney Studios employ the largest percentage of Cartoonists' Guild members, having approximately 250 on the regular pay roll, so that as the employees of Disney Studios vote so will the entire membership. T-7 is of the opinion that the Communist problem for the Cartoonists' Guild came to a head when Technicolor Studios were struck in the recent OSU-IATSE struggle. At that time Disney Studios laid off four hundred workers, and in this group were all persons suspected of being Communists. As a result the studio took back eighty and the total membership of the Screen Cartoonists' Guild has fallen to approximately five hundred, of which 250 work in one studio, the balance being split up among MGM, Warner's, Paramount, and various independent cartoon units.

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BONAR DYER, Director of Labor Relations for Disney Studios, stated that the contract of that studio runs until next August with the Cartoonists' Guild. In Mr. DYER's opinion the difficulty with the Cartoonists' Guild and its possible Communist infiltration is due to the fact that "our people can't get their friends out to meetings". However, "people are becoming alarmed" and are taking a more active interest in the possible Communist infiltration in the Guild.

MAURICE HOWARD, Business Agent for the Screen Cartoonists' Guild, according to T-7, is a Communist. This informant was most emphatic in stating that he believes the Un-American Committee should continue its hearings until all persons on its list have been exposed. Mr. DYER said that the Disney Studios' twenty-five layout and background men are petitioning to drop out of this Screen Cartoonists' Guild and are attempting to form a local of a new guild in the Disney Studios. As an example of how determined some persons are to get rid of HOWARD, the Business Agent, Mr. DYER pointed out that certain Guild members at Disney owe assessments to the Guild in connection with the motion picture strike which the Guild has been unable to collect. They have gone on record that they will pay these assessments if HOWARD is gotten rid of. HOWARD does not occupy an elective position, but was appointed as business agent. He is not an officer of the union, although union rules state that he should be. However, at the recent election in June certain members of the Guild at Disney intend to elect a new business agent.

Mr. DYER is of the opinion that if the Screen Cartoonists' Guild does not comply with the provisions of the TAFT-HARTLEY Bill by August, it will cease to be the bargaining unit for the cartoonists in the motion picture industry. Mr. DYER went on that members of the Guild are bored with meetings and disgusted at the amount of propaganda that is sometimes presented at these meetings. He recalled having seen "revolutionary posters" from certain South American countries on the bulletin boards of the Guild offices, and when questioned as to why these were in evidence HOWARD said they had been placed there to enable members of the Guild to "study cartooning". Mr. DYER stated that at one time he was attempting to negotiate a labor point in the offices of the Screen Cartoonists' Guild building while a meeting was going on in the room alongside. Some girl was speaking in such a loud voice that Mr. DYER and his associates were unable to hear each other, and she was attempting to sell the persons assembled there on the reasons for taking the People's Daily World. She used as a selling point the fact that the People's Daily World "is the only local newspaper using a direct wire to Moscow". This incident was pointed out by Mr. DYER as an example of how the Screen Cartoonists' Guild building has been used by Communists. Both T-7 and Mr. DYER were of the opinion that there is no movement in any of the other studios among the cartoonists to attempt to get rid of MAURICE HOWARD, the reason being that the groups are so small.

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In speaking of this Guild, T-8 said that there is a movement going on at Disney Studios to more or less take over the Cartoonists' Guild inasmuch as workers in that studio had banded together, realizing that they constitute the largest single group within the Guild.

C. The Screen Actors' Guild

On December 3, 1947, Source T-9, a well known motion picture actress, advised the following information:

The Screen Actors' Guild appears to be waging a successful fight to keep out radical actors and actresses from executive positions. She said that there were a few, however, who mysteriously seemed to remain in positions of prominence within the organization, which enabled the radical group to bring about discord. Some of the radical actors and actresses identified as possible Communists were HOWARD DA SILVA, LLOYD COFF, LARRY PARKS, ALEXANDER KNOX, KAREN MORLEY, HUBBARD CRONIN, and ANNE REVERE. Informant was of the opinion that RONALD REAGAN, executive officer of the Guild, had "seen the light" and was sincere in his efforts to keep the radical members out of controlling positions.

Informant's attention was attracted to JANE STRUDWICK, also known as JANE SHEPPARD, wife of JOHN SHEPPARD, actor. STRUDWICK had the reputation of being very influential behind the scenes in directing Communist policy for various organizations in Hollywood, particularly in American Veterans' Committee, Beverly Hills Post. Informant subsequently identified STRUDWICK as being identical with JANE MEAD, a person whom she knew during the early part of World War II when MEAD was actively engaged in raising funds for the Russian War Relief. MEAD was at that time allegedly raising \$175,000 for this relief organization at a Shrine Auditorium gathering during the early part of the war. MEAD has always been suspected of being a Communist but there was no documentary proof available to informant. The belief was based primarily upon the associations of MEAD, who is known to be close to HOWARD DA SILVA and HERBERT BIBERMAN, et al., in the Hollywood left wing circles.

It was thought that JANE STRUDWICK, nee MEAD, now being married to an actor, might be one of the persons behind the scenes manipulating communistic activity in the Screen Actors' Guild. One thing of possible interest to the FBI concerning JANE STRUDWICK, according to informant, is that the former specifically claims to be associated with the British Ministry of Information, commonly referred to as the "BMI." STRUDWICK is known to be a contact of numerous British visitors to Hollywood, particularly the theatrical group, which informant thinks are Communists or Communist fellow travelers. It is not known whether STRUDWICK is actually employed by or is merely working with the BMI.

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Of the individuals mentioned by informant above, the following are known to this office as members of the Communist Party:

HOWARD DASILVA (CNDI LA 2900)
 LARRY PARKS (CNDI LA 2900)
 KAREN MORLEY (CNDI LA 2900)
 ANNE REVERE (CNDI LA 2900)
 HERBERT BIBERMAN (CNDI LA 2900)
 LLOYD COFF [REDACTED]
 JANE LEAD (CNDI LA 2900)

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Concerning STERLING HAYDEN, informant discussed recent press releases given to HAYDEN's alleged social contact with a daughter of a prominent Washington, D. C. family, at which time he was supposed to indoctrinate the girl with his Communist philosophy. Informant said that even though HAYDEN denied this accusation in the Hollywood trade press, the story must be true as HAYDEN had handed out similar "lines" in Hollywood.

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Informant mentioned that WARREN TOMPKINS, a close friend of HAYDEN and a personal acquaintance of informant, had recently expressed apprehension over HAYDEN's being subpoenaed before the House Committee as it was felt HAYDEN might "break," and if he did he would spill enough information "to hang us all," including "a lot of high Government officials." Informant is of the opinion that both HAYDEN and TOMPKINS are members of the Communist Party, but he has no documentary proof.

~~CONF. INFO~~ TOMPKINS has been identified as a member of the Communist Party by CNDI SF 1175 in 1944 at Sausalito, Marin County, California, and by [REDACTED] in West Los Angeles in 1947.

T-10 advised Special Agent FRED G. DUPUIS that he has been made a member of a committee headed by L. B. MAYER, the purpose of which allegedly is to "purge" the motion picture industry of Communist Party members, which committee was an outgrowth of the THOMAS Committee hearings in Washington and the subsequent meeting of motion picture producers in New York City.

With regard to the hearings in Washington, T-10 stated that he somewhat regretted the "whole affair" because he did not feel the hearings were conducted in the most desirable manner possible. He also felt that the questioning of the unfriendly witnesses could have been better planned and designed to bring out more pertinent information. He was of the opinion the men should have been allowed to make any statement they cared

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to make, with a possible limitation as to its length, because he felt in this way these men would have condemned themselves in the eyes of the American public far more efficiently than the Committee was able to do.

One incident which lessened his respect for the Committee involved the Committee's Chief Investigator, STRIBLING. T-10 advised that the night before he was scheduled to testify, STRIBLING came to his hotel room and asked him numerous questions, some of which led T-10 into a "pretty good defense of the motion picture industry", although by no means a defense of the Communist element therein. However, the following day when he was on the stand STRIBLING failed to ask him any of these questions which would have enabled him to get in a good word for the motion picture industry as a whole.

With regard to the Committee on which he is now serving to try to formulate a policy for eliminating Communists from the motion picture industry, T-10 stated that his opinion (and he was confident that it was also the opinion of the Executive Board of the Screen Actors Guild) was that such a program was not sound. He stated he did not feel it was within the authority or ability of any single man or group of men within the motion picture industry to be able to determine accurately and fairly who should be fired and who should not be fired. He made the statement, "Do they expect us to constitute ourselves as a little FBI of our own and determine just who is a Commie and who isn't?".

He stated that in the Screen Actors Guild, for instance, he is virtually positive in his own mind that certain members are members of the Communist Party, but he definitely would not be able to prove this conclusively, and he felt this situation was equally true in the other guilds, and also in the studio as a whole.

T-10 stated it is his firm conviction that Congress should declare, first of all, by statute, that the Communist Party is not a legal Party, but is a foreign-inspired conspiracy. Secondly, Congress should define what organizations are Communist-controlled so that membership therein could be construed as an indication of disloyalty. He felt that lacking such a definitive stand on the part of the Government it would be very difficult for any committee of motion picture people to conduct any type of cleansing of their own household.

With regard to the Screen Actors Guild, there has been no unusual difficulty at guild meetings with the Communist element. However, the provisions of the TAFT-HARTLEY Law did create an issue, in that ANNE REVERE, the Guild's treasurer, recently resigned rather than sign a

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non-Communist affidavit. He also stated that the recently concluded elections, which resulted in ~~LARRY PARKS~~ and ~~ANNE REVERE~~ being elected members of the Executive Board, may create a similar issue inasmuch as these individuals will also be required to sign non-Communist affidavits. However, this has not yet materialized. K

D. Screen Writers Guild

On December 15, 1947, a meeting was called of the Screen Writers Guild, where the members of that organization were to discuss cooperating with the Producers Committee concerning some stand on the employment of Communists within the industry.

On December 14, 1947, ~~BILLIE DAVENPORT~~, mother-in-law of screen writer ~~WALDO SALT~~, told Informant T-11 that WALDO had just advised her that his option had not been taken up at RKO, and that he would be out of a job after finishing the script for the coming picture "Ivanhoe". She stated that ~~DORE SCHARY~~, executive producer at RKO, talked to WALDO for more than an hour and a half, and had explained to him that RKO's action was not for political reasons but because it had been necessary to cut down. According to ~~BILLIE DAVENPORT~~, WALDO was not taken in by this talk and was certain in his own mind that DORE had been told to get rid of him. K ~~DORE SCHARY~~

In a humorous vein she mentioned that DORE SCHARY receives a salary of \$8000 a week, so WALDO was quite flattered that SCHARY should spend a full hour and a half talking to him about the matter. K ~~DORE SCHARY~~

On the same date, WALDO SALT advised Informant T-12 that he was reminding a few people of the Guild meeting scheduled for Monday night, December 15, 1947, inasmuch as he did not want the Screen Writers Guild to have the same difficulty the Screen Directors Guild encountered at its meeting. On this occasion WALDO stated he had conferred with DORE SCHARY, and that SCHARY was really frightened. He stated SCHARY wanted to secure everyone's opinion and was urging them not to criticize the producers, and assuring people this matter of firing and blacklisting would happen only to the five so far involved. K ~~DORE SCHARY~~

SALT stated SCHARY explained his change of attitude from a month ago to him by remarking, "Back in 1938 we had the worst mudding of our waters, 'peace in our time,' and I think the producers just say 'peace in our time'". SALT told informant he could not help but agree that SCHARY's stand was his only way out. K ~~DORE SCHARY~~

SALT also mentioned that ALLEN RIVKIN had addressed a small meeting held on the PKO lot, at which time RIVKIN advanced a point of view identical with that held by ~~DORE SCHARY~~ and supporting SCHARY's present position. According to SALT, RIVKIN is touring the studios one by one and conducting similar meetings among writers. (X) (u) (R) (W)

On December 15, 1947, approximately 500 members of the Screen Writers Guild met with the representatives of the Producers Committee to discuss the latter's actions concerning the matter of handling Communism in the motion picture industry. T-13 and T-14 in discussing it were emphatic in stating that the Communists, as usual, had been able to control the conduct of the meeting. These informants said that ~~DALTON TRUMBO~~ brought a crowd of 500 writers to startled attention when he attacked ~~DORE SCHARY~~, ~~EDWARD J. MANNIX~~ and ~~WALTER WANGER~~ as being liars, hypocrites and thieves. TRUMBO's fiery outburst followed an appearance before the Guild of the three producers who came to request the writers to "lay off the present situation, and instead of criticism of the producers to fire Communists, to work with the producers in an all-industry public relations campaign." SCHARY spoke to the writers while MANNIX and WANGER sat on the speakers platform. After SCHARY finished his speech and left the meeting TRUMBO took the floor to attack the three producers. At this point there were shouts of "Out of order," but TRUMBO succeeded in grabbing a microphone.

He shouted, "These three men have come here to force their weasel-minded policies down the throat of this guild. I want to denounce them for what they are. Liars, hypocrites and thieves".

Informants said that the audience then quieted down for the anticipated fireworks and TRUMBO continued: "First," said TRUMBO, "Take this hypocrite, ~~DORE SCHARY~~, who has betrayed every principle this guild was founded on. Read his testimony in Washington. I came back on the same train with him. Three times he sent for me, finally I saw him and for an hour I told him to his face what a hypocrite he was. Then this MANNIX. During the last year and a half time and again he has told me he didn't care if Communists were working at Metro. During the last strike he told me to be quiet because he felt just as strongly as I did against the red-baiting tactics of ~~ROY BREWER~~. And WANGER! that idiot hasn't made one public utterance in the past five years that he hasn't begged me to write for him. Everything he's ever said I had to write for him. Even more than that; during the United Nations meeting in San Francisco he telephoned me long distance, got me an A-1 priority to fly to Frisco and had me ghost the speech for ~~EDWARD STETTINIUS~~. I worked five nights on that speech with WANGER and STETTINIUS. Now they come here and ask you, my fellow guild members, to turn your back on me when I am fighting for a principle that concerns every man in

this room. I haven't changed one bit during the past year and a half. I am now what I was then. Are we going to be swayed by this lying hypocrisy?"

TRUMBO took his seat with a loud burst of applause. TRUMBO's speech had come as an answer to SCHARY's remarks before he, WANGER and MANNIX left the room, after SCHARY had presented the following arguments to the group: He expressed the wish that "In the spot I am in tonight I would much rather be down there with you than up here. You know how I felt in Washington, but I work for RKO; they determined the policy. I voted against that policy but now I believe in it. Our job is public relations. The producers told me that as soon as the spotlight is removed things will get back to the way they used to be. We have got to make the people of America regain confidence in our industry. We need your help. We ask you to please be patient about the first two points of our program. We do not ask that you endorse or condone; only be patient. We do ask that you assist us in our public relations job".

The focal point of the meeting was a statement of policy adopted by the newly elected all-Guild board, which submitted it to the membership for its approval. Some of the important points in this declaration of policy were:

- (a) Recognition that there was a Communist menace in America;
- (b) The expressed belief that both the THOMAS Committee and the Communist Party were equally subversive;
- (c) Disapproval of three members of the Screen Writers Guild who testified as friendly witnesses in Washington, because they made public utterances to the effect that the Guild was Communist-dominated;
- (d) Disapproval of the actions of the ten witnesses who refused to answer the questions;
- (e) Criticism of the four members of the Screen Writers Guild among the "unfriendly witnesses" for refusing to say whether or not they were members of the Screen Writers Guild. "By doing this," the statement continued, "They placed the Guild and the Communist Party in the eyes of the public as two similar organizations".

Two resolutions were affixed to the statement of policy. They were as follows:

1. The Guild will appear as amicus curiae in the civil suits to be insti-

tuted against the studios by the writers who have been fired for Communist activity, and the Guild will supply "the best available counsel" to this end.

2. The Guild will combat any effort on the part of the producers to form a blacklist of writers for their Communist activity, and will begin its fight in the form of a court injunction to restrain the producers from firing any more writers.

As a sharp debate began to loom it was decided to vote on the two "be it resolved" resolutions first. Both were carried by a majority of five to one.

Then came the debate on the statement of policy, which turned into a two-hour free-for-all, with DALTON TRUMBO, ALBERT WALTZ, LESTER COLE and RING LARDNER, JR. fighting for its defeat. The vote was finally taken at 1:00 A.M., and by virtue of 127 proxies the proponents of the statement of policy were able to get it passed by a slender margin of two votes. An immediate challenge was started by the opponents of the statement of policy on the grounds that Guild policy should not be determined by such a slender margin. Many supporters of the statement of policy began to speak in favor of a move to reconsider. This was brought to vote, and by a two-thirds margin the vote to reconsider was passed and the statement of policy was tabled by an overwhelming vote.

Many of the anti-Communist members of the Guild had left the meeting when the vote was announced on the statement of policy, and a motion was before the Guild to adjourn. With these departing members had gone many proxies and, according to informants, "It was the same old story. The Communists outlasted their opponents and won the battle at 2:00 A.M.".

T-14 said that after TRUMBO had spoken in such a derogatory manner concerning SCHARY, DON HARTMAN (a screen writer) took the floor and said he would have to defend DOPE SCHARY. HARTMAN went on that SCHARY had spoken out in Washington for political tolerance as he did in New York, and that he had tried to get RKO to vote down this action on the part of the producers.

HARTMAN went on that at this point he would have to violate a confidence but that he thought under the circumstances he could be excused for so doing. He said DOPE SCHARY has to take this action or quit and "if he quits he is playing into the hands of the other side".

Informant said that he got the distinct impression

that SCHARY, who makes \$8000 a week, is going along with the producers so that the post of executive producer at RKO won't go to an anti-Communist and also, naturally, "he wants that old pay check".

During the debate TRUMBO spoke in a disparaging manner about the three writers who had acted as friendly witnesses, and said that he would anonymously write "the other three into the poorhouse. They are not going to stop me". T-14 took this to mean that TRUMBO would merely adopt a pen name and would continue writing, and unless it were necessary to have him in for story conferences his identity might not be revealed.

Both T-13 and T-14 said that because the "unfriendly witnesses" had refused to testify before Congress as to their membership in the Screen Writers Guild this has resulted in the common impression being gained throughout the United States that the Screen Writers Guild and the Communist Party are one and the same.

The informants are watching with interest the public reaction to the Guild's resolutions, and are of the opinion that it may be the end of the Screen Writers Guild.

Along these lines, a resolution was introduced at the meeting to the effect that the Screen Writers Guild had been embarrassed and had not been consulted by the "unfriendly witnesses" prior to their going to Washington. LESTER COLE immediately grabbed the microphone and said this resolution was false in its entirety; that the Guild had gone on record prior to their departure for Washington, and he reminded them that MAURICE COHN, one of the attorneys for the Guild, had read a statement that the Un-American Committee was without authority to question anyone as to political beliefs. T-14 had been at this meeting and recalled that this was true.

T-15 on December 15 and 16, 1947, verified in substance the information set forth by T-13 and T-14. In addition, he advised that the new Board members, as far as he was concerned, were Communist fellow travelers, and there had been no real change of heart within the Screen Writers Guild as publicly claimed following the recent election of new officers. Anti-Communist groups within the Screen Writers Guild are attempting to establish a proxy voting system whereby they can control voting, as they are believed to outnumber the Communistic group, but in the past have been much more inactive, consequently the Guild has been controlled by the Communists.

There is some evidence that the motion picture

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industry, as far as the producers are concerned, is taking a definite stand against the unfriendly ten witnesses.

DALTON TRUMBO has reportedly attempted to secure work for his wife, thinking he might circumvent the situation and ghost write for her. She has been turned down by the studios 100%. Likewise, the WILLIAM MORRIS Agency has been unable to secure a job for RING LARDNER, JR., and there are well-established rumors that the various agencies servicing the industry will fall in line with the producers and refuse to hire known Communists.

Informant is of the opinion that the efforts taken by the industry to date in firing certain of the unfriendly witnesses is strictly window dressing, and they hope that the public will think that "Hollywood's house" has been thoroughly cleaned. This is wishful thinking, as the House Committee is aware of the situation and undoubtedly will conduct further hearings and identify other individuals connected with the Communist Party in Hollywood.

ABRAHAM POLANSKY, screen writer, is being groomed to take over JOHN HOWARD LAWSON's position as top Communist functionary in the Guild, and in Hollywood cultural groups. POLANSKY has been most active. He was a Communist conspirator in Labor circles before he became a writer, and might be described as a "tough character," one thoroughly schooled in street fighting and violent revolutionary tactics.

Informant commented that DALTON TRUMBO showed his true colors in the above described meeting of Screen Writer Guild members on December 15, 1947.

Informant is of the opinion that the Government should investigate TRUMBO's assignments during World War II when the latter covered certain areas of the South Pacific as a news correspondent for the Government. The story behind TRUMBO's assignment undoubtedly would disclose Communist connections in high Government circles. Informant was unable to furnish any details concerning this.

T-15 disclosed firsthand information that STRIBLING of the House Committee had been in touch with certain members of the Motion Picture Alliance on December 16, 1947, and had been advised of the action taken by the Screen Writers Guild. STRIBLING at that time seemed incensed and said that, undoubtedly, the House Committee would continue hearings in the immediate future to expose additional Communists in Hollywood.

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~~CONFIDENTIAL~~4. The Committee for the First Amendment:

Reference is made to Page 18 of the report of Special Agent LESLIE F. WARREN made at Los Angeles, California, November 17, 1947, wherein considerable information concerning the Committee for the First Amendment was set forth.

On December 3, 1947, T-9 advised he had become cognizant of Communist infiltration into the organization known as the Committee for the First Amendment, which grew out of a group organized to protest the House Committee hearings, and who originally called themselves "Hollywood Fights Back". Informant believed the Committee for the First Amendment was inspired by a so-called "liberal" group and non-Communists. However, it has recently been learned by observation and information developed that a person believed to be a Communist was very influential behind the scenes in directing policy for this organization. This individual is identical to the one previously mentioned in this report who had been directing policy behind the scenes for the American Veterans Committee, Beverly Hills Post, that is, JANE STRUDWICK, also known as JANE MEAD.

MEAD has been identified to this office as a member of the Communist Party by CNDI LA 2900, as mentioned heretofore in this report under "Screen Writers Guild" section.

In speaking of various individuals who had gone to Washington to protest the hearings, T-16 recalled that DANNY KAYE was undecided whether or not to make the trip until he was pressured at a dinner by JOHN HUSTON. SYLVIA FINE, DANNY KAYE's wife, told informant that she had attempted to argue DANNY out of going, and she discussed with informant her regret that DANNY was intent upon accompanying BOGART to Washington. She explained that their marital relations had come to the point where any stand she took was just the opposite of what DANNY would ultimately wind up doing. In an attempt to convince him of the folly of his plan she had his agent, his lawyer and his public relations man advise him that going to Washington was an unwise move. However, at the dinner JOHN HUSTON publicly challenged KAYE about taking the trip and said something about "Remember what happened in Germany. People were afraid to take a stand".

In speaking of DANNY KAYE and HUMPHREY BOGART, BLAYNEY MATTHEWS, Plant Superintendent at Warner Brothers Studios, said that the studio has contracts calling for one picture a year from each of the two above named, and that the management was extremely concerned about what to do with these contracts because the public is thoroughly aroused concerning these personalities among others.

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By a memorandum dated November 20, 1947, Special Agent EDMUND D. MASON reports that from his contacts at Fox Studios "there is a general feeling that the persons who went to Washington to protest, including BOGART, BACALL, GARLAND, et al, were very much frightened because of their ill-advised actions, and there is further a general sentiment that these persons have hurt themselves in the box office. Nevertheless, no action is contemplated against them by the studios".

The local trade papers have carried very little recent publicity or news concerning the activities of the Committee for the First Amendment. However, an advertisement was noticed in the "Hollywood Reporter" on Monday, December 15, 1947, signed "The Freedom From Fear Committee". According to the advertisement, those people representing the Freedom From Fear Committee are: RICHARD COLLINS, GORDON KAHN, HOWARD KOCH, LEWIS MILESTONE, IRVING PICHEL, LARRY PARKS, ROBERT ROSSEN and WALDO SALT. Of the above, COLLINS, KAHN, PARKS, ROSSEN and SALT are members of the Communist Party, according to CNDI LA 2900. The address given is 6674 Yucca Street, Los Angeles 28 - Telephone Gladstone 4141. It was ascertained that this number is listed under the name HERBERT BIERMAN, Room 33, 6674 Yucca Street. BIERMAN, according to CNDI LA 2900, is a member of the Communist Party. The advertisement is quoted below:

"TIRED? JITTERY? SLEEPING BADLY?

Find Out The Reason. Test Yourself! Here Are 10 Questions:

If you score 25 you're in the danger zone! Score 5 for each YES answer.

1. Are you nervous about whom you sit with in the commissary?
2. Are you thinking about changing your name? Are you disturbed because you are a Jew? A Catholic? A Union or Guild member? A Free Mason?
3. Are you haunted by your past? Remember? Your fourth vote for Roosevelt? The ambulance you helped send to Republican Spain? Your signature to protest against lynchings down South?
4. Are you giving up that idea for a story? Or changing a scene - just a little?
5. Are you thinking you'd better drop your subscription to: The Nation? Commonweal? New Republic? The Protestant? The New Masses? The New Yorker? In Fact? The Herald-Tribune? PM?
6. Do you think you hear a strange click every time you pick up your phone?

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- "7. Are you thinking of hiding any of your books in your incinerator?
8. Do you think about the future safety of your children - when you lie awake nights?
9. Do you experience mixed feelings at the news that England has offered sanctuary to political refugees from the American motion picture industry?
10. DO YOU THINK YOU ARE SAFE FROM BLACKLISTS?

"If your score on the above questions alarms you, YOU must take action now! You must support the 19 who are testing in the courts the right of any official, high or petty, to prescribe what shall be orthodox in politics, religion or other matters of opinion.

"The rights of the 19 as citizens are YOUR rights. Any abridgement of their liberties is an abridgement of your sacred right to live and think as a free American. This is a legal fight. It costs money! It affects you!

"Copies of this page are available to you if you want to check your friends."

On the next page of the "Reporter" is a quarter page advertisement captioned, "Freedom From Fear," and asking the question, "Fed Up With the 'bi-partisan' attack on the film industry--on your basic American liberties? HERE IS YOUR ANSWER: Build the Independent Progressive Party to unite all liberals in defense of our American liberty....." This ad states that the following people will appear as speakers: EUGENE CONNOLLY, N. Y. City Councilman, American Labor Party leader; SIDNEY JONES, JR., whom the ad states is a prominent negro attorney, leader of the Chicago Progressive Party, and Secretary of the Cook County Bar Association; HUGH BRYSON, President, ~~and~~ Cocks and Stewards; Chairman of the Independent Progressive Party Organizing Committee; Dr. FRANCIS TOWNSEND of the Townsend Plan; HARPER W. POULSON, Chairman, Association of Veteran Home Buyers; Director, Southern California Region, Independent Progressive Party.

This ad states that a meeting will be held at the Shrine Auditorium in Los Angeles, December 17, 1947, at 8:00 P.M., and that information and tickets can be obtained at the Independent Progressive Party of America, 426 South Spring Street, Los Angeles.

Informant T-13 said that these ads appearing on consecutive pages in the "Hollywood Reporter" were proof to him that the PCA and the Freedom From Fear Committee were one and the same. However, informant feels that the possibility exists that the Freedom From Fear Committee intends to take up where the Committee for the First Amendment left off.

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5. The Communist Party:

On December 19, 1947, [] advised that the recent hearings on Communism in the Hollywood film industry by the House Committee on Un-American Activities has brought into opposition the entire strength of the Communist Party nationally and even internationally. Every group or organization attached to the Communist Party as a front or mask for its activities has been enlisted to discredit the investigation and to have this committee of the Congress of the United States abolished.

Informant advised that the general theme on which the campaign is carried out is that any investigation of Communism or Communists is an invasion of civil rights guaranteed by the Constitution and, further, that such investigation is a sign of the rise of fascism in the United States. Every press item in the official press of the Communist Party, all literature put out by front organizations, every speech at mass meetings or otherwise repeats the same slogan and chants the same line of propaganda, according to informant.

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[] stated that in addition to the official Communist press, the Daily Worker, People's Daily World, New Masses, etc., the Communist Party is utilizing such organizations and groups as: PCA, locally and nationally; CIO, locally and wherever Communist control is certain; CIO Council; some A. F. of L. unions; such Jewish organizations as the Jewish Labor Council, B'nai B'rith, American Jewish Committee, International Workers Order, etc.

In the Los Angeles area the following organizations and groups have fallen into line: Los Angeles County Democratic Committee of the regular Democratic Party; CIO Industrial Union Council; Hollywood Screen Writers Guild; Mobilization for Democracy; Southland Jewish Organization, every unit or cell masked as a democratic group; Arts & Sciences Council of the Hollywood PCA, and the regular daily newspaper and illustrated daily news where the American Newspaper Guild has strong influence.

In addition to the foregoing, mass meetings have been and are being held or planned to raise this issue before the people, accompanied by their false interpretations. At the same time the Communist Party uses this campaign to make the ten exposed individuals appear as martyrs and thus take advantage of the opportunity as a sounding board to get their distorted program before the American people.

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6. Progressive Citizens of America:

Informant T-17, a member of the Los Angeles County Communist Party in 1946 and 1947, on December 10, 1947, advised that the PCA was quite active at present and was circulating petitions for the establishment of a third political party in this country. Due to the "heat" on Communist activities, many of these petitions were being secretly circulated among persons in the entertainment industry. Also due to the same reasons the "boys in the cell," that is, Communists, had been warned to avoid political issues as much as possible but to support the PCA, the Committee for the First Amendment, and other similar organizations which might be used to further the Communist Party cause, which in this locality is almost 100% fighting the House Un-American Activities Committee, supporting the position of the so-called "unfriendly 10 witnesses," and attempting to establish the aforementioned third party.

Informant was of the opinion that the Progressive Citizens of America was Communist-inspired. This opinion was based upon the reference to the PCA in closed Communist meetings which informant had attended in the early part of this year. He said the directors of these meetings were careful not to say outright that the PCA was a Communist organization, but they always referred to the PCA as "our organization" without exception, whereas organizations like the Committee for the First Amendment were referred to in a different manner, namely, discussions were held as to how the latter organization might be used to further their cause, giving the inference that they had not originally inspired or set up the Committee for the First Amendment.

"Undoubtedly," said informant, "a group of Communists followed by the left wing faction of the old Hollywood Independent Citizens Committee of the Arts, Sciences and Professions, had organized the Hollywood Council of the Arts, Sciences and Professions Division of the PCA, specifically to direct Communist Party activity under the guise of a political organization." Informant had no further proof other than expressed above at the present time.

7. Motion Picture Personalities:

The effect of the hearings upon the industry, particularly in the box office, has been set out above. However, certain motion picture people, particularly those who flew to Washington in protest, and those who lent their names to villifying the THOMAS Committee, are being reported to this office by informants. Some of the information is set out

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below which is felt will be of interest to this investigation:

Source T-18, a department head of Columbia Pictures, Inc., on November 4, 1947, advised that "most of the radical element at ~~Columbia Pictures, Inc.~~ has been laying low" since all of the Congressional hearing activity had been taking place. Specifically, informant mentioned ~~SIDNEY BUCHMAN~~, an independent producer associated with Columbia Pictures. ~~BUCHMAN~~ frequently lent his name to various petitions and articles circulate in behalf of radical groups in Hollywood. It was believed that ~~BUCHMAN~~ was a Communist. If not, he was certainly "Red" in his political beliefs and associations. "There has not been a 'peep' out of ~~BUCHMAN~~ lately," according to informant. It should be noted that ~~CNDI LA 2900~~ has identified ~~BUCHMAN~~ as a member of the Communist Party.

On November 7, 1947, ~~LEON CHARLES~~, co-owner of the Federal Printing Company, 345 South Wall Street, Los Angeles, and publisher of the book ~~"Red Fascism"~~, written by California Senator ~~JACK TENNEY~~, advised the following:

~~CHARLES~~ mentioned that it was a pity that Senator ~~JACK TENNEY~~ was not subpoenaed before the House Committee as ~~TENNEY~~ could have "aided them a lot". The question arose as to whether the evidence submitted against the Communist suspects at the House hearings was legally admissible in a court of law, particularly the ex-FBI Agent's testimony concerning the Communist Party cards allegedly held by the unfriendly ten witnesses. ~~CHARLES~~ volunteered that, undoubtedly, the House Committee could produce legal evidence, and remarked that ~~TENNEY~~ had considerable legal evidence concerning actual card numbers of many people in Hollywood. He said "We've got hundreds of them".

At this point ~~CHARLES~~ disclosed that he was an official special investigator for the California State Committee on Un-American Activities, and further emphasized that ~~TENNEY~~ had plenty of records which might be made available to the Committee if ~~TENNEY~~ were approached properly.

T-13 said that he heard a broadcast of ~~FULTON LEWIS, JR.~~ last week wherein the latter said he had been approached by an individual representing ~~KATHERINE HEPBURN~~, stating that she wanted to go on record to the effect that she did not know what she was signing when she joined the ~~Committee for the First Amendment~~, nor did she realize the type speech she was reading when she appeared at a PCA rally in Gilmore Stadium recently.

Informant went on that ~~ADOLPH MENJOU~~ had told him

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that SPENCER TRACY had made the remark to ~~MEMOR~~ that ~~HEPBURN~~ wanted to make a statement in order to clear herself with the American public and, furthermore, that FRANK ~~CAPRA~~ wanted her to make it. (u)

T-13 said that H. A. SMITH, the investigator for the Committee, had said that he personally had approached HEPBURN about two weeks prior to the hearing, and had told her, in effect, that the Committee did not want to be arbitrary, nor did it wish to hurt anyone, and that if she had any explanation concerning the speech she read at Gilmore Stadium this was her opportunity to make a statement to the Congress. Informant said that she "drew herself up" and asked SMITH if she did not look like an adult. Furthermore, she said she knew what she was saying, that she was fully capable of writing her own speeches, and that she had no defense to make of her position. This, according to the informant, shows that she has done an absolute turnabout because of the pressure of publicity. He has been trying to find out why no printed article concerning HEPBURN's alleged change of heart has appeared, but to date has been unsuccessful. (u)

T-13 and T-14, in speaking about HUMPHREY BOGART and his public retraction, were emphatic in stating that this was directly due to box office and not due to any change of heart basically, because they recalled that after returning from Washington and appearing before the Committee "where he saw ten party cards," BOGART attended a dinner party at EDDIE ~~CANTOR~~'s, where he "bawled out people" and continued collecting funds for the defense of the unfriendly witnesses. (u)

T-1 stated that since ~~DALTON TRUMBO~~ has been subjected to so much publicity that someone at MGM told informant TRUMBO had admitted to him that he was a member of the Communist Party several years ago. T-1 is actively attempting to find this person. (u)

The same informant stated that HOWARD ~~RUSHMORE~~ when he was Business Manager for the "Daily Worker" was present on one occasion when CHARLES ~~CHAPLIN~~ paid his membership dues in the Communist Party, and T-1 was told this personally by RUSHMORE. (u)

Informant continued that when he was in the East he spent some time with JAMES ~~VALTIN~~, author of the book "Out of the Night," and it was VALTIN's observation that "Russia is the weapon in the plan for world Communism. The Communists are not trying to carry out Czarist imperialism. That plan just happens to coincide with the Polit ~~'s~~ plan to make Russia strong". (u)

The ten witnesses have been ordered returned to (u)

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Washington, D. C. by Judge J. F. T. O'CONNOR in Los Angeles, California. DALTON TRUMBO, the only one of the ten who had not been served with a warrant by the Marshal, surrendered on December 11, 1947. (u)

BEN MARGOLIS and ROBERT KENNY, attorneys for the defendants, argued that the Congressional Committee did not have the power to inquire into political beliefs and attempted to get O'CONNOR to set aside the indictment. MARGOLIS asked and got permission for ALBERT WALTER and "some of the others" to leave the jurisdiction of the court, indicating they were going to San Francisco and Seattle. (u)

[redacted] is personally of the opinion that Congress must pass legislation concerning Communism if the motion picture industry is to get rid of its Communists. He stated that he had recommended to BARNEY BALABAN that Paramount make a short and distribute it to the 14,000 or 15,000 theaters in the United States, which will graphically portray some of the scenes as set forth in the cartoon book, "Is This Tomorrow?". This booklet allegedly portrays scenes that will take place in America if the Communists seize power. Informant feels that certain scenes can be lifted directly from newsreels that are in the studio files showing strikes and riots as they are set out in the booklet. In addition, he stated that since there is one central character in the booklet, in this instance a man named JONES, a short could be built around him as its central character. (u)

At the conclusion of the short the audience would be urged in as strong a manner as possible to communicate with their Congressmen and demand action concerning outlawing Communism. Then the names of the Congressmen and the Senators from the district in which the theater is located would be flashed on the screen. This would bring the message to fifty to seventy-five million people and, in informant's opinion, would be one of the best methods of exerting pressure on Congress. (u)

Informant was most emphatic in saying that the Congressional hearings must continue and every Communist known to the Committee exposed so that the industry can continue in taking positive action. He is doubtful that Congress will act, but until it does he is of the personal opinion that very little can be done about expelling Communists from the industry because producers lack the knowledge as to Party membership. He is of the opinion that the resolutions being passed calling upon people to swear they are not Communists are of negligible value. Both he and [redacted] are of the opinion that Communists will not hesitate to violate their oath, and that the signing of such documents means nothing as far as membership in the Party is concerned. (u)

T-13 and T-14 believe that RING LARDNER, JR. and (u)

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LARRY PARKS both will eventually be swayed from the Communist Party because both of them are frightened and worried about their careers. (u)

T-13 stated that during the hearings in Washington recently FREDERIC MARCH and his wife, FLORENCE ELDRIDGE, were invited to the home of ex-Secretary of State, JIMMY BYRNES for cocktails. MARCH began to castigate the THOMAS Committee and BYRNES asked him and his wife to leave his home at once, which they did.

The Hollywood trade press has been carrying articles to the effect that those persons who are expelled from the motion picture industry locally because of their political leanings had been offered refuge in England by the film industry there.

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LEADS

THE LOS ANGELES FIELD DIVISION

AT LOS ANGELES, CALIFORNIA

Will continue to report developments in the matter of Communist infiltration in the motion picture industry as they occur.

THE NEW YORK FIELD DIVISION

A copy of this report is designated for New York for information purposes inasmuch as New York City is office of origin in the case entitled: "COMMUNIST PARTY, USA - INTERNAL SECURITY (C)".

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FEDERAL BUREAU OF INVESTIGATION

Form No. 1

THIS CASE ORIGINATED AT

LOS ANGELES

31596

SSA 1803CPOB

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REPORT MADE AT LOS ANGELES	DATE WHEN MADE 9/13/50	TIME FOR WHICH MADE 8:2/50; 9/11/50	REPORT MADE BY MARCUS M. BRIGHT	AM 10 MBH
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TITLE COMPIC	CHARACTER OF CASE INTERNAL SECURITY - C
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SYNOPSIS OF FACTS:

Current information from confidential sources indicates no important Communist influence in principal motion picture guilds in Hollywood at present, with exception of a numerically small but vocal clique in the Screen Writers Guild who have recently been able to block SWG resolutions supporting Government's policy in Korea and calling for a non-Communist oath from all present and future SWG members. Some Communist penetration of SCREEN DIRECTORS GUILD, New York, reported but not substantiated. In Hollywood, MOTION PICTURE ALLIANCE urging support for currently proposed city and county ordinances requiring Communists to register with local law enforcement agencies. Local CP leaders have publicly announced the Party will not comply with such a law being considered by authorities. HARRY WARNER, WARNER BROTHERS PICTURES head, recently address WB employees and urged fight against all subversives. Nine foremost producers in Hollywood have issued statement calling for support of U.S. position in Korea and warning of Soviet danger. Hollywood AFL FILM COUNCIL has gone on record to support Los Angeles CENTRAL LABOR COUNCIL resolution calling for internment of all Communists for duration of war emergency. Hollywood ASP continues to be the principal Communist-dominated cultural

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SYNOPSIS:
(Cont'd)

organization with a party line program of peace, freedom for the "Hollywood 10", "Hands Off Korea", outlaw of atomic weapons, and against all legislation curtailing Communists and their activities. ASP sponsored "Operation: PEACE" in guise of an exhibition of contemporary art, afforded opportunity to couple all these issues for public consumption. Other activities of Hollywood ASP set out including the ASP produced film "The Hollywood Ten" which the organization is attempting to distribute widely both here and abroad. Informants report indications that a number of Hollywood Communists are planning travel outside the country, particularly to Mexico and France, although whether purpose is legitimate or because of Party connections is not definitely known. CP in Hollywood recently reported to be contacting all members for purpose of determining those that may be counted upon. Recently reported information indicates reason for the position taken by the "Hollywood 10" at the HUAC Hearings in October 1947 and the fact that they were caught completely by surprise when Government produced their CPA membership records.

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DETAILS:

AT LOS ANGELES, CALIFORNIA:

Confidential sources indicated by T symbols herein are of known reliability unless otherwise stated.

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COMMUNIST INFILTRATION OF LABOR

Screen Directors Guild, Hollywood (SDG)

(S) The Screen Directors Guild in Hollywood has recently amended its charter to incorporate a change of name to Screen Directors Guild of America. T-1, a member of SDG, and associated with the motion picture industry for more than 25 years, has advised that the guild was formed in 1936 under the Wagner Act. The SDG of Hollywood is a separate organization and independent of the Screen Directors Guild of New York City, although there is a move on now to have the entire membership of SDG in New York come over into SDG of America. (S) According to T-1, SDG is an independent guild and has no affiliation with any of the major labor organizations in the United States.

Informant states that although the organization includes in its membership a few whom informant terms as "leftist," SDG's current officers and board of directors are entirely free from any taint of Communism, and the Communist element have had no control whatever in guild affairs in recent years.

Recently the SDG board voted to incorporate a non-Communist oath or affidavit in all new applications for membership in the guild. The board also voted to submit to the entire membership by mail vote the proposition of having a non-Communist affidavit for membership incorporated into the guild's by-laws. Such affidavits were mailed out to the entire membership and to date about 85 percent of the guild members have been heard from. Of these, 98.6 percent executed the non-Communist affidavit form. As a result of the membership vote, all present members of the guild as well as any new future applicants will execute the non-Communist affidavit.

Radio and Television Directors Guild, New York (RTDG)

(S) (u) [T-1 advises that] the RTDG, headquarters of which is in New York, has attempted and succeeded to some extent in taking all of the television directors into its membership, with the advent of the television industry. Informant has no information or evidence of Communist infiltration into RTDG but states that it is possible that a recent move on the part of the latter group may be indicative of Communist tactics. The Screen Directors Guild of America is currently engaged in a jurisdictional fight with RTDG. The SDG stand in the matter was recently stated by Producer CECIL B. DeMILLE and others during a recent session in New York, Mr. DeMILLE taking the position that the SDG will handle all action that moves across the screen, whether it be a motion picture or television screen. This stand has been categorically opposed by LESTER O'KEEFE, head of RTDG, which is an AFL affiliate. O'KEEFE has stated that RTDG will fight the SDG move all the way with regard to who will have jurisdiction over the television directors. SDG has opened a New York office in recent weeks with Mr. WALLACE WORSLEY, former assistant director at Metro-

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Goldwyn-Mayer Studios, in charge of it. SDG has made this move merely to have a spokesman on the ground in New York during the fight, and the headquarters of SDG remains in Hollywood.

[T-1] advises that on August 30, 1950, the national board of RTDG in New York announced that it was naming Mr. DICK MACK of Hollywood as its international president and was realigning its other officers. MACK succeeds LESTER O'KEEFE as president and, as [T-1] points out, is the first member from Hollywood to become president of the organization. Further, this appears to be a departure from past RTDG tradition, in that heretofore the international president, by agreement of all locals, has been a New York member, with the local presidents of Hollywood, Chicago, and New York being made vice-presidents. None of the new vice-presidents is a local president. Ostensibly, [according to T-1] the realignment of RTDG's officers was designed to spotlight the organization's counter attack to SDG's raids into television and to provide for support of the new president by vice-presidents who are not weighted down by responsibilities of local presidencies. (u)

The RTDG has announced that among resolutions adopted at a recent session in New York was one declaring RTDG "unalterably opposed to Communism and other forms of totalitarianism." However, [T-1] notes that in spite of this declaration, RTDG has never made any attempt to make general membership in its organization conditioned upon a written non-Communist affidavit. [T-1] suspects, although he frankly states he has no evidence, that RTDG's move of appointing a Hollywood man as its international president may be a move to set up RTDG as a sort of front organization to assure its control of television direction. The National Labor Relations Board expected to start hearings on the jurisdictional dispute between the two groups in Hollywood beginning early in September, and SDG is endeavoring to determine before that time whether there is any Communist penetration into RTDG. [T-1] had nothing of a specific nature regarding Mr. DICK MACK of Hollywood to indicate that he might be affiliated with or otherwise sympathetic to Communism. (u)

[T-2 and T-3], both of whom have been generally familiar with and have furnished information concerning Communist Party membership in Hollywood in past years, advised that they have no information indicating that DICK MACK of Hollywood and the Radio Directors Guild has been associated with the Communist Party. (u)

Screen Writers Guild, (SWG)

Recent information obtained from [T-4] indicates that the Screen Writers Guild of Hollywood, probably the most important single guild in the motion picture industry, is free from any actual Communist control from the standpoint of its policies at the present time. Informant cited as an example of the present SWG stand on Communism that a few weeks ago a letter had been received by SWG from TIBA WILLNER, requesting that SUE LAWSON, the wife of JOHN (u)

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HOWARD LAWSON, presently serving a one-year jail sentence as one of the so-called "Hollywood 10" convicted of contempt of Congress, be afforded an opportunity to appear before the executive council of SWG at its next session, in order to ask the guild's assistance in obtaining executive clemency for the members of the "Hollywood 10" film writers, all of whom were active members of the SWG prior to their conviction and imprisonment, as a result of the House Un-American Activities Committee hearings in October 1947.

[T-4] ^(u) reported that the executive council of SWG considered the WILLNER request but unequivocally turned it down. No comment was made by any members of the executive council who are known to be friendly to the "Hollywood 10" regarding the guild's rejection of the request. Informant pointed out that HAROLD BUCHMAN, writer and member of the SWG executive council, was in attendance at this council meeting but made no comment concerning the action taken on the WILLNER request, in spite of the fact that BUCHMAN has hitherto been prominently identified as supporting the Communist faction within the guild in the past.

The above mentioned TIBA WILLNER is the wife of theatrical agent, GEORGE WILLNER, and both have been identified by [T-2] as members of the Communist Party in Hollywood in the past. It is noted that TIBA WILLNER is also currently the chairman of the recently formed "Committee to Free the Hollywood 10," according to circulars and petitions put out by this group. Screen writer HAROLD BUCHMAN has also been previously identified as affiliated with the Communist Party in Hollywood [by T-2.] ^(u)

[T-4] ^(u) further reports that during a meeting of the guild executive council some difference of opinion was expressed by various members concerning the action taken by the United States Government in supporting the South Korean government in the present invasion of that country by the North Korean Communists. Informant could not specifically identify the particular council members who expressed opposition to the United States assistance to the South Koreans, but stated that there are apparently a few Communist sympathizers still within the ranks of the guild. At a general membership meeting of the guild held August 24, 1950, at the Beverly Hills Hotel, screen writer FRED NIBLO, JR. introduced two resolutions: (1) To put the Guild on record as supporting and approving the United States position in Korea and pledging support to the Government in its action there; (2) To invoke a loyalty affidavit for every SWG member.

Informant cited the following to indicate that while the Communist faction within the guild is numerically weak at the present time, and in no position to dominate policy, this faction does by clever parliamentary maneuvering often block or delay action which the anti-Communist majority desires to put through. Relative to the two resolutions introduced by NIBLO at the August 24 meeting, [T-4] ^(u) reports that immediately after NIBLO had introduced

~~Ronald Reagan-4210~~

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these motions, screen writers HUGO BUTLER and FRED RINALDO began delaying tactics. They argued that Motion Number 1, that is, putting the guild on record of supporting and approving the United States position in Korea, was out of order, inasmuch as it did not concern the guild itself and they argued that this motion should be submitted to the guild's political action committee for deliberation before being voted upon by the membership. This idea was approved and that action taken for the time being.

With reference to the second resolution, that is, invoking a loyalty affidavit from all guild members, screen writer and guild member, MIKE WILSON, immediately called for a count to determine if a quorum was present at the meeting. [T-4 advises that] at the time the meeting had been called in session it had been determined that 99 members were present, which constituted just a very bare majority of 15 percent of the total membership as required by the guild's by-laws. MIKE WILSON and his faction at the meeting apparently either knew or realized this and as soon as WILSON called for a quorum count, he, together with writers HUGO BUTLER, ED HEUBSCH, FRED RINALDO, PAUL JARRICO, and enough others walked out on the meeting, with the result that the necessary quorum was not thereafter present and further business, including the decision on NIBLO's Resolution Number 2 had to be tabled. (A)(u)

It is noted that MIKE WILSON, HUGO BUTLER, PAUL JARRICO, EDDIE HEUBSCH, and FRED RINALDO have all been identified with the Communist Party in Hollywood by [T-5], who himself was a member of the cultural Communist Party groups for many years. [T-5] regards WILSON, JARRICO, and HEUBSCH in particular as among the leaders of the Communist Party movement in Hollywood. (A)(u) (A)(u) (A)(u)

[T-4 states that] to require a loyalty affidavit of all members of the SWG it would be necessary to change the constitution, which would require a two-thirds vote of the entire membership. While this necessary vote might be obtainable, the whole matter will probably be tabled until after the NLRB elections, which are coming up in the immediate future, and which will involve negotiations for a new contract between SWG and the motion picture producers. T-4 states that this will in effect be a mere formality, inasmuch as the guild is the only agency to represent the writers; however, the right wing faction in the guild does not want the membership split on any issues during these negotiations. The Communist faction has threatened to boycott the NLRB election on just such issues if they are created. (A)(u)

[T-4 states that] the officers and board of the Screen Writers Guild at the present time is free from any Communist domination, but that among the rank and file membership there is still a numerically small but highly vocal and clever faction led by those individuals mentioned above. (A)(u)

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Motion Picture Industry Council, (MPIC)

This organization was set up after the House Un-American Activities hearing in 1947. Its principal purpose, according to [T-7 and T-8] both of whom are closely connected with the organization, is to create better public relations for the motion picture industry. Both of these informants advise that MPIC is entirely free from any Communist taint or penetration. Its headquarters at the present time are located at 357 North Canyon Drive, Beverly Hills, California. [T-8 states that] MPIC indirectly has also been used as a sort of pressure group against Communism and cited as an example the fact that MPIC in recent months had indicated to the Screen Publicists Guild that it would not recognize a representative from this guild so long as there was any Communist influence in the guild. At that time MILTON GOTTLIEB was the business agent of the Publicists Guild and would have, therefore, been the representative from that guild to MPIC. He was suspected of being a Communist influence and has since been ousted from the guild. [T-8] points out that MPIC is made up of representatives from the various labor organizations, crafts and guilds in the motion picture industry, as well as management itself. (S)(u)

[T-10] characterizes the purpose behind MPIC as probably a very good one, although entirely self-serving, so far as the industry is concerned. This informant states MPIC is a sort of muzzle which the motion picture industry has put upon itself to keep any scandals and bad deeds from ever reaching the public, if possible. Informant states, for instance, it is very likely that if MPIC had been in existence a few years ago before the House Un-American Activities hearings in Washington when ROBERT TAYLOR, JAMES K. MacGUINNES, ADOLPH MENJOU, and other personalities had testified that there were Communists in Hollywood, these people and others who caused all the sensation in Washington might never have been permitted to speak for the industry. Informant expressed the opinion that the council would have attempted to sift the case first and "for the good of the industry" tried to prevent the matter from ever being aired. (S)(u)

Screen Actors Guild

In discussing the Screen Actors Guild with [T-9] recently, he advised that that organization is not controlled in any respect by the Communists and Communist Party line followers at the present time. He explained that the leaders of the guild are presently GEORGE MURPHY, a motion picture actor who is currently under contract to Metro-Goldwyn-Mayer Studios in Culver City and RONALD REAGAN, an actor formerly under contract to Warner Brothers Productions. Both of these individuals are described by [T-9] as being definitely anti-Communist. [T-9 advised that] in his opinion, the producers exert a great deal of influence and direction over the affairs of the Screen Actors Guild through MURPHY and REAGAN. MURPHY is alleged to be under the direction of Metro-Goldwyn-Mayer, while REAGAN, who was formerly under contract to (S)(u)

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Warner Brothers, is alleged to be influenced with regard to guild matters by the Warner Brothers motion picture interests.

Screen Producers Guild, (SPG)

[According to T-1,] ^(u) the Screen Producers Guild is a recently formed organization of those producers on the payroll of the various motion picture studios as salaried men only, that is, without the power to "hire and fire." SPG has set up a headquarters in Beverly Hills, California, Post Office Box 3065, and is considering taking office space in the same building with MPIC. Its present head is WILLIAM PERLBERG, producer at 20th Century-Fox Studios. [According to T-1,] ^(u) there is no indication whatever of any Communist inroads into SPG.

Society of Independent Motion Picture Producers

[T-1 advises that] ^(u) the Communists have no foothold in this organization at the present time. When the Screen Directors Guild recently voted to require a non-Communist affidavit of all present and future guild members, the Society of Independent Motion Picture Producers, over the signature of its present head, GUNTHER LESSING, sent a telegram of congratulation to the Screen Directors Guild on the newly adopted affidavit and the guild's stand on the Communist question.

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ANTI-COMMUNIST ACTIVITIES

From information obtained from [T-11] ~~(U)~~ Warner Brothers Pictures has recently purchased the series of articles written for the Saturday Evening Post entitled "I Posed As A Communist for the FBI." Informant advises that Warner Brothers has obtained this material for the purpose of producing a motion picture based thereon, and that the studio plans for immediate production of the film to be undertaken. The picture is to expose the maneuverings and intrigue involved in the activities of the subversive elements of the Communist Party.

The Los Angeles County Board of Supervisors have recently instructed the County Attorney's office to draw up an ordinance requiring all known members of the Communist Party to register by a specified date. The ordinance carries a penalty of a fine and jail sentence for failure to register, with each succeeding day of failure being a separate offense. The county's lead in this matter was followed soon after by action of the City Council of the City of Los Angeles, in framing a similar ordinance. At the present time action by the law enforcement agencies of the County and City to enforce the new motion has been held up pending a court hearing on an injunction to prevent the Sheriff and Chief of Police from carrying out their duties in connection with the ordinance. Spokesmen for the local Communist Party have already publicly announced that the Party has no intention of complying with the law in this regard, [according to T-21.] ~~(U)~~

The Motion Picture Alliance for the Preservation of American Ideals (MPA), an anti-Communist organization made up of executives, labor leaders, and others in the motion picture industry, is quoted in the Los Angeles Times of July 20, 1950, as urging the Los Angeles City Council to take steps to require the registration of all Communists at the time when the new law requiring registration was under consideration. According to the news release put out by MPA, the organization had unanimously adopted on July 19, 1950, a resolution charging that the presence in Los Angeles of the second largest concentration of Communists in the country constitutes a "great and present danger which the United States Supreme Court recognizes as justifying action for the protection of our lives and institutions."

ROY M. BREWER, AFL leader in the motion picture industry and chairman of MPA's Executive Committee, announced the passage of this resolution, and MPA president, actor JOHN WAYNE, urged other organizations to take similar action. According to MPA's president, the adoption of the resolution was without a dissenting vote.

The Hollywood Reporter, trade paper for the motion picture industry, in its issue of August 30, 1950, carried a double-page advertisement signed by the following major motion picture producers in the industry, namely:

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CECIL B. DeMILLE
Y. FRANK FREEMAN
SAMUEL GOLDWYN
L. B. MAYER
JOSEPH M. SCHENCK

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ALBERT WARNER
HARRY M. WARNER
JACK L. WARNER
DARRYL F. ZANUCK

This advertisement was in the form of a statement or editorial by these producers and is entitled, "Let Us Make No Mistake About It." The statement thereafter deals with the Korean situation and the stand on that question taken by these major producers representing the entire motion picture industry. The statement points out that the people of the United States view the war in Korea with equal parts of fury, incredulity, confusion and frustration; that it is a war that we don't want and have tried in every way to avoid. It points out that the worst thing we can do at this moment is to take it for granted that we shall win, and that we can win only if we use our heads and hold nothing back. The statement goes on to say that the action in Korea shows what would happen to us in the Pacific if Russia were to send her own forces against us; and that the only reason Russia has not already annexed our Pacific holdings and Western Europe is her fear of American atomic bombs. It further points out that one steady look at the (Soviet) Politburo makes it obvious to any American that he could not endure existence in the vast concentration camp, which is Russia and her satellites. It states that while we know Democracy is not perfect it is the only political system which tries to give all its citizens a fair chance, under rules of fair play; that it (Democracy) is the best men have had so far, and the Communist slave state is probably the worst.

The statement concludes by stating that there should be no mistake about it: the war is on, the chips are down; that those who defend Russia or Communism are enemies of freedom and traitors to the United Nations and the United States; that our Government has seen the Russian danger and knows full well how boldly and rapidly we must act, if we as a nation are to come out of this conflict alive. It urges all to give every effort and cooperation to the United States effort "till Russia has been taught that our free world is more than a match for the world of GENGHIS KHAN."

Available informants in Hollywood have to date reported no specific reaction on the part of the Communist Party elements to the above statement.

The September 5, 1950, issue of the Hollywood Reporter announced that recently HARRY M. WARNER, president of Warner Brothers Pictures, had called together some 2,000 Warner Brothers workers and employees on a studio sound stage and had taken the occasion to deliver an address against Communism and the position of the Warner Brothers organization with regard to it in the present international crisis. WARNER is quoted as stating:

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"We don't want anybody employed in our company who belongs to any Communist, Fascist, or any other un-American organization. If you know of anybody who is a member of any of these un-American organizations, then it is your duty, your right and your obligation to make certain that we know about him and that we get rid of him. Let these un-Americans come to us, and we'll pay their expenses back to Russia any time they want."

WARNER is reported to have closed his address to his employees by saying, "Don't be scared of anybody. Don't allow those bullies to bully you. You're a good honest American. Why not stand up and fight?"

The Hollywood Reporter commented editorially on the WARNER address to the effect that the Communists have made incredible efforts to infiltrate the motion picture industry, and it would be stupid to argue that they made no converts. They made converts here (in Hollywood) just as they did in every other industry in the United States. They subverted to their evil philosophy some people in Hollywood, just as they did people in the fields of science, politics, communication, research, education, etc. But, continues, the editorial, they attacked the motion picture industry the hardest because they know the power of its particular media of communication. The fact that they failed so miserably is proof of the solid foundation of Americanism on which the industry is founded. The paper pointed out that the WARNER address was good advice for Americans everywhere.

The August 2, 1950, issue of the Hollywood Reporter reported that the Hollywood AFL Film Council had on the day before concurred in a resolution advanced by the Los Angeles Central Labor Council calling for the internment of all Communists for the duration of the war emergency. At the same time the local group, representing virtually all AFL workers in Hollywood, backed another Labor Council resolution backing President TRUMAN's program regarding the Korean crisis.

COMMUNIST INFILTRATION OF INTELLECTUAL GROUPS

Hollywood Art, Science and Professions Council (ASP)

The announced purpose of this organization, according to a news release in the "CALIFORNIA EAGLE", Los Angeles issue of July 28, 1950 - "is to make available to all people alike the type of cultural development that fits their particular needs and to emphasis its bearing on their economic social and political welfare."

(X)(u)
[During a recent interview with T-5, a current member of ASP and a former member of the Communist Party in Hollywood for some ten years, this source advised that the local ASP Chapter is run essentially by known Communist Party members, as was also its predecessor organization - THE HOLLYWOOD INDEPENDENT CITIZENS COMMITTEE OF ARTS, SCIENCES AND PROFESSIONS. He characterized the Hollywood ASP today as - "stupidly top-heavy with Communist Party members" which gives it little chance of building into a real mass organization as was, for example, the old HOLLYWOOD ANTI-NAZI LEAGUE of the late 1930's. Informant said it is to be expected that on the Executive Board, ASP would, and does, have some non-Party members, but that the real control is handled by individuals who are either Party people or are politically responsible from the standpoint of the Communist Party.]

[The current slate of officers and board members of the local ASP Chapter, as made available by T-12, was discussed with T-5 on August 4, 1950 and the latter source identified, from his own experience within the Communist Party, the following individuals in ASP who were members of the Communist Party in Hollywood within his own knowledge:] (X)(u)

* JOHN HOWARD LANSON -	Writer, National Vice Chairman.
* ALBERT MALTZ -	Writer, Local Vice Chairman.
SAM MOORE -	Radio Writer, Local Vice Chairman.
TIBA WILLNER -	Treasurer.
SAM ALBERT -	Musician, Executive Board Member.
DR. MURRAY ABOWITZ -	MD, Executive Board Member.
EDWARD BIBERMAN -	Artist, Executive Board Member.
* HERBERT BIBERMAN -	Director, Executive Board Member.
SONJA BIBERMAN -	Executive Board Member.
HOWARD DASILVA -	Actor, Executive Board Member.
* EDWARD OMYTRYK -	Director, Executive Board Member.
LOU HARRIS -	Publicist, Executive Board Member.
PAUL JARRICO -	Writer, Executive Board Member.
CHARLES KATZ -	Attorney, Executive Board Member.
MELVIN LEVY -	Writer, Executive Board Member.
MICHAEL LINDEMAN -	Director, Executive Board Member.
BEN MARGOLIS -	Attorney, Executive Board Member.

* - Presently serving jail sentence for Contempt of Congress.

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DOROTHY PARKER -	Writer, Executive Board Member.
GEORGE PEPPER -	Musician, Executive Board Member.
DAVID ROBISON -	Writer, Executive Board Member.
WALDO SALT -	Writer, Executive Board Member.
ADRIAN SCOTT -	Director, Executive Board Member.
VICTOR SHAPIRO -	Publicist, Executive Board Member

With regard to the current Executive Director SARAJO LORD, [T-5,] (u) cannot state, from his own knowledge, that this individual is, or has been, a member of the Communist Party; however, informant points out that she would not hold this particular position in the organization if she were not regarded as politically responsible by the Party. It is noted, however, that from information furnished by [T-3, in 1947,] regarding SARAJO LORD, that she was (u) known to be a Communist Party member as of that time.

The local ASP Chapter claims a current paid-up membership of about 1200 at the present time, according to information recently furnished by [T-13,] (u) who obtained this figure from HELEN BLAIR of the ASP Office Staff on August 25, 1950.

[T-14,] (u) former member of one of the Communist Party professional branches, who still retains a number of contacts and channels into the Party, has recently advised, with regard to the ASP organization, that much of the ASP Program has been deflated with the conviction and jailing of the "Hollywood 10"; however, since the imprisonment of the ten, the Korean issue has come up and has become one of the main points in ASP's current program, along with the general drive for peace by Communist Party factions. In addition, ASP is currently working on a campaign to free the "Hollywood 10" from prison by means of Presidential pardon, reduction of sentences, or, failing that, to secure their release on parole.

[T-14,] (u) although not a member of ASP himself, states there can be no doubt whatever that the ASP control is in the hands of individuals who are either Communist Party members or close-followers of the Party line.

Recent activities of the ASP organization in behalf of the "Hollywood 10" are being set forth elsewhere in this report.

The position of ASP and its Executive Director SARAJO LORD on the Korean situation was the subject of a pretext conversation with this individual by reporting agent on July 21, 1950. According to LORD, no sense can be made of the Korean situation as long as a shooting war is going on. The behavior of the United States in Korea is strictly one of intervention. ASP, along with other organizations who are against war, feels that the United States went into Korea without United Nations' sanction for the reason that the Soviet Union was not present at the meeting of the United Nations Security Council when the decision was made and, further, because the present Chinese Government is not represented on the United Nations Security Council. She

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pointed out that the Chinese Government is a defacto government recognized by seventeen nations. She excused the fact that although the Soviet Union could have been present at the UN Meeting when the decision on Korea was reached, the USSR was not present by its own choice for the reason that the United States had subverted the United Nations. She stated emphatically that the ASP is not backing up a war of intervention by the United States in a country where the United States Army has no business whatever; that American troops should be withdrawn from Korea immediately to allow for full discussion on the Korean situation before it goes any further. Her position and that of ASP is that the United States took a stand before the situation was clarified and, further, that the United States had not obtained the actual o.k. of the United Nations before it took the action it did. She pointed out that the American people at this time are in no position to judge whether we are right or wrong in the Korean crisis.

With reference to the proposition as to where her own and ASP's stand and support would be in the event of hostilities between the USSR and the United States, LORD stated that no one would answer such a question; that she thinks the United States was in a position to cause the Korean hostilities; that the United States has prolonged it, and that Mr. (FOSTER) DULLES' visit to Korea last June, just before hostilities broke out, was a highly suspicious thing and that the whole behavior of the United States in Korea is one that should certainly be examined. She said that no one could say what his or her position would be, in the event of a shooting war between the United States and the USSR or any other country. LORD stated that wars, as in all other things, must be judged on the basis upon which they arise. She stated, in clarification of her own position, that she certainly would not say that because it is the United States, it must be correct.

SARAJO LORD stated that what the American people need is the truth about the Korean crisis and that information in this regard could be obtained at a meeting which ASP was sponsoring on July 26, 1950, where Miss MAUDE RUSSELL, Director of YWCA in China from 1917 to 1943.

It is noted that from subsequent circulars and publicity put out by ASP with regard to the MAUDE RUSSELL meeting, RUSSELL was identified as the present National Executive Director, Committee for a Democratic Far Eastern Policy.

It is noted that the Committee for a Democratic Far Eastern Policy is an organization which has been cited as within the purview of Executive Order Number 9835.

During August, 1950, the local ASP Chapter widely advertised its sponsorship of "Operation: PEACE!" at an exhibition of contemporary art works by fifty-five prominent Southern California artists. The exhibit, which was dedicated to peace, would include a series of symposiums to be held on three consecutive Thursday evenings; August 10 - "Inquisition 1950", August 17 -

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"Art in Action", and August 24 - "The Artist Speaks Out for Peace". Among the guest speakers there was to be EDWARD BIBERMAN, Artist; DIAMOND KIM, Editor of "Korean Independence"; MORRIS CARNOVSKY, Motion Picture Actor, and others.

With regard to these individuals, it is noted that EDWARD BIBERMAN has been previously identified herein. ~~DIAMOND KIM~~, Editor of a local Korean newspaper, has been identified by T-15, in 1949, as a member of the local Communist Party's Korean Club, Midtown Division. MORRIS CARNOVSKY, according to information from T-2, in 1945, was a member of the Communist Party in Hollywood. (S)(u)

"Operation: PEACE!" was, according to ASP's publicity, dedicated to the "concept of mankind living in peace, the only atmosphere capable of releasing the full cultural possibilities of man."

It will be noted, however, as hereinafter indicated, that the sponsoring organization took the opportunity to couple its "Operation: Peace!" with a number of other issues in which it is interested, such as - the "Hollywood 10", Thought Control, Civil Liberties, "Witch-Hunts", and so forth.

The first symposium of "Operation: Peace!" on August 10, 1950 was entitled "Inquisition 1950" and was attended by reporting agent. An estimated one hundred people jammed the comparatively small studio at 430 North La Brea Avenue, Los Angeles. SARAJO LORD, heretofore identified as ASP Executive Director, was Master of Ceremonies for the evening. First on the program was the showing of a film "Brotherhood of Man", this being an animated cartoon film in color, script for which was written by RING LARDNER, JR, one of the "Hollywood 10". The theme of this film was that all men the world over are basically the same regardless of color; that all men must overcome their prejudices against different races if we are to live in peace as the various countries draw geographically nearer to each other.

This film was followed by FRANCES WILLIAMS, introduced as an Actress and recently elected officer of the INDEPENDENT PROGRESSIVE PARTY of Los Angeles. Her talk consisted principally of a follow-up on the film just shown and consisted generally of an attack against alleged discrimination of minority groups in the United States, the jailing of the "Hollywood 10", "Thought Control", the vicious House Un-American Activities Committee and the injustice of the decisions of the Supreme Court. She charged that wars are created by Wall Street but are fought by "the little people". She said that when the little people get together and recognize their common enemy, they can do something about it.

Following FRANCES WILLIAMS, a motion picture film was shown - "The Hollywood 10", recently produced by the Film Division of the Hollywood ASP. This film has been previously reported. It runs about twenty minutes and, in brief, it combines family shots of each member of the ten, along with their writings, citations, movie awards, and so forth. It also includes actual scenes of the House Un-American Activities Committee Hearings

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in Washington in 1947. Most of the picture is taken up with a round-table discussion among the "Hollywood 10" themselves. The gist of their total remarks dealt with - "Thought Control", political prisoners, censorship of art, abridgment of civil rights, Constitution guarantees, creeping Fascism, the drive against labor, loyalty oaths, black lists, and so forth. Also brought into their discussions were such propositions as - the "Hollywood 10" were fighting for all citizens when they were before the House Un-American Activities Committee; the motion picture industry bowed to the inquisitors; "You-Are-Next". The closing thought of the discussion and the film was that the "Hollywood 10" represented each member of the audience in the fight to protect civil liberties.

Following the showing of the "Hollywood 10", SARAJO LORD introduced Artist EDWARD BIBERMAN as the Co-Chairman of the Art and Architecture Division of ASP, which was sponsoring this affair.

EDWARD BIBERMAN's discussion was based, principally, on the paper which he had delivered at the so-called "Thought Control Congress" sponsored by ASP at the Beverly Hills Hotel in July, 1947. This paper is reprinted in full in this set of "Thought Control" pamphlets subsequently published and distributed by ASP. BIBERMAN's entire speech on art tied in the issues of "Thought Control", Civil Liberties, and Censorship.

The second symposium in connection with "Operation: Peace!" was held on August 17, 1950 and was entitled "Art in Action" and again included the showing of two motion pictures.

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attended the second session and reported as follows concerning his observations:

The first speaker's discussion was carried on in conjunction with black and white picture slides entitled "Who Wants War? Who Wants Peace?" These pictures portrayed bloated Capitalists, Wall Street control, Imperialistic forces fighting the North Korean Peoples Army, and so forth. A second series of slides entitled "Graphic Arts Workshop of Mexico", augmented by a running comment from the speaker, illustrated the artist's role as a soldier in a smock, using art as a weapon in the Mexican revolution. The speaker pointed out that art was valuable as a form of thought transference because in backward countries, the underprivileged masses are illiterate. It started with the depicting of the down-trodden peon, ragged, half-starved and slaving in field and factory while the product of their labors was funneled into the greedy mouths of Mexican officials and Wall Street brokers, disguised in the garb of Uncle Sam. From Wall Street, a few pennies trickled back to the hungry peons while truck-loads of gold poured into the broker's hand and money bag. The speaker told how these works of arts were produced in leaflets which were distributed and as posters, which were pasted on walls and buildings throughout Mexico, and how effectual such art had proved itself.

The series of slides "~~Who Wants War?~~ ~~Who Wants Peace?~~" illustrated the Wall Street broker, again dressed as UNCLE SAM, pouring vast sums of money into all parts of the world in a vain attempt to buy the support of the peoples of the world. The series also depicted the unwanted arms and military aid to non-Communist countries. The American worker, symbolized by a farmer plowing the field, was bowed by the weight of a huge cannon strapped to his back which graphically portrayed the story of the burden of military expansion. American "Freedom of the Press" was portrayed as a newspaper spread open with its headlines denouncing Russia, while in front of it were bombs and weapons wrapped in the guise of patriotism and the American flag. The broker, as UNCLE SAM, shouted manufactured lies, symbolized by nuts, bolts and springs, flying from his frothing mouth; completing this "Freedom of the Press" slide, hidden by the outspread newspaper, was the beautiful and peaceful atmosphere of the Soviet Republic.

The chief speaker of the evening, apart from the picture slides, was DIAMOND KIM, publisher of a Korean daily in Los Angeles. KIM spoke of the Peoples Party of North Korea and how the Peoples Army would drive the "Imperialist forces" out of South Korea. He had with him photos of "Modern Drawings" to show how art had aided in the education of the masses; how, as soon as the American Army pulled out of South Korea, these pictures in the form of slides and animated cartoons, pamphlets and posters, were poured into South Korea to enlighten the people. According to observer, [redacted] this "Art" followed closely the same style and vein as the previous Mexican series; that is, the starving worker burdened or beaten by corpulent masters with the apparent approval of the Americans, and so forth.

[redacted] also attended the third and last symposium of "Operation: PEACE!" on August 24, 1950, which was entitled "The Artist Speaks Out for Peace". [redacted] reported that whereas the previous meeting had been a carefully planned program with highly trained speakers, who made no particular attempt to conceal their admiration for the Soviet Union, the August 24, 1950 meeting appeared to be handled by obviously untrained speakers who wore a veil of innocence and except for "I Am for Peace" statements, the substance of their talks was a jumble of confusing personal experience confessions.

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It was [redacted] observation that all of the speakers at the last meeting had at least one "art work" hanging on the walls of the studio and were attempting to alibi for their obvious relationship to the type of "Art" which had been presented in and out of the propaganda slides of August 17, 1950.

[redacted] (H) According to T-12, the ASP organization printed and widely distributed mimeographed notices of a function called "A. S. PEACE WORK", and attached to each copy of this notice was a petition form demanding the outlawing of Atomic weapons and strict international control thereof. The petition form called on all men of good will throughout the world to sign this appeal. The ASP notice announced a Peace Petition Mobilization for July 22 and 23 and

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called on each person receiving copies of it to come to one of several mobilization points on those two dates from where they would be sent out with teams of other people to get signatures to the peace petition forms. On the evening of July 23, 1950, there was to be, according to the notice, a giant party at the Park Manor, 6th and Western Streets, Los Angeles, beginning at 9:30 admission to which would be - presenting a completely filled peace petition. In a subsequent circular put out by ASP, the organization claimed to have secured over 5,000 signatures on the peace petitions.

On July 26, 1950, the ASP sponsored a meeting at 951 Mei-Ling Way, Los Angeles, to hear MAUDE RUSSELL, who was identified in ASP circulars as the National Executive Director of the Committee for a Democratic Far Eastern Policy and Director of YWCA in China, 1917-1943. Along with the featured speaker would be Miss GALE SONDERGAARD, screen actress and wife of HERBERT BIBERMAN.

It is noted that the Committee for a Democratic Far Eastern Policy has been cited as within the purview of Executive Order Number 9835.

[T-16] (u) a member of ASP, was present at this affair, which was preceded by a luncheon. During the luncheon, a petition was passed around protesting the action of the Los Angeles City Council in proposing an ordinance requiring all Communists to register with the local police department.

The first speaker after the luncheon was GALE SONDERGAARD, recently returned from a lecture tour of the Midwest. She mentioned that her first speech had been in New York on the day her husband HERBERT BIBERMAN of the "Hollywood 10" had flown to Washington to be sentenced by Federal Court for Contempt of Congress. She said that while the members of the "Hollywood 10" were waiting in Washington to be sentenced, they did not sit idly by but spent the time going from office to office, from Senator to Senator, finding all of these individuals very sympathetic and considering the action against them as very un-American. She said BIBERMAN had attempted to see HELEN GAHAGAN DOUGLAS (Congresswoman from Los Angeles) but the latter had refused to see him. She read portions from various letters which she had received from HERBERT BIBERMAN, in one of which he indicated that the actual jail sentence did not bother him; that he had good food and care and realized that the jailors are professional people the same as he is and living in a country where the first people to feel the heavy hand are the cultured group.

In a recent contact with [T-5] (u) this source identified GALE SONDERGAARD as an active member of the Communist Party in Hollywood during informant's own experience therein.

[T-16] (u) reported that the principal speaker MAUDE RUSSELL followed Miss SONDERGAARD. In her talk, she stated that she had lived for twenty-seven years in the Orient and that the revolution in Asia had started a century ago with all people wanting to throw-out the Western Governments that

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were dominating that area. She indicated that the fight of these people is for adequate housing, jobs, and health for their children. She said that once a week there were regular fights with the war lords in the countries of Asia and commented that Soviet Russia was the first to start a new system there, adding that it is only a part of the system which includes people in all the world. RUSSELL said it is quite clear what the Far East thinks of the American policy and that the United States is regarded as the only warring country.

At the close of RUSSELL's speech, a collection was taken up for the purpose of assisting her to continue her lecture work. Petitions to Free the "Hollywood 10" were circulated along with other ASP literature.

According to information received from T-12 on July 11, 1950, there was apparently a new organization being formed to be called "MINUTE WOMEN FOR PEACE". Informant received a letter from the ASP Headquarters in Hollywood, of which he is a member, enclosing a pamphlet on the new organization, along with a letter signed by SYLVIA BLANKFORT, as Chairman of "MINUTE WOMEN FOR PEACE". It pointed out that today war is closer than it has been in five years and that women can be a powerful voice in stopping it. It calls for the services and cooperation of individual women, womens auxiliaries, womens guilds, and clubs in helping in achieving peace. The brochure which accompanied the letter outlined the program of the new organization as consisting of the collection of 250,000 signature in Los Angeles County on ballots for peace. The ballots, addressed to the United Nations, have one statement on them "Save the Peace by outlawing war and the Atomic bomb." On August 6, 1950 - the day on which Hiroshima was bombed - these peace ballots would be presented to the United Nations as proof of the deep desire of the American people to live at peace. The new organization would supply ballot boxes for use in shopping area, at religious and social gatherings and wherever people congregated between then and August 5 - the deadline. MINUTE WOMEN FOR PEACE pins would be given to ballot signers for which a contribution could be obtained; furthermore, the new organization had available speakers who were thoroughly conversant with current issues of war and peace.

T-2 has previously identified one SYLVIA BLANKFORT, wife of screen writer HENRY BLANKFORT, as having been a member of the Communist Party in Hollywood.

Informants in recent weeks, however, have been unable to obtain and furnish additional information regarding MINUTE WOMEN FOR PEACE and indications are that the group may have been short-lived and now out of existence.

On September 5, 1950, reporting agent called the telephone exchange listed for this organization in its literature and found that MINUTE WOMEN FOR PEACE was no longer a subscriber.

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[On August 1, 1950, T-13] learned and reported that the local ASP Chapter was planning a rally in the immediate future at which it planned to have ALBERT E. KAHN, author of "HIGH TREASON", "SABOTAGE", and "THE GREAT CONSPIRACY". Informant did not know the exact date of the rally but learned that, in addition to KAHN, ASP planned to have ADRIAN SCOTT, of the "Hollywood 10" on the same program. It is noted that SCOTT, at that time, was still in Hollywood and had not yet been sentenced on his conviction of Contempt of Congress due to illness.

[T-13] subsequently reported that on August 4, 1950, SARAJO LORD, ASP's Executive Director, had telegraphed to ABBOTT SIMON, c/o Peace Information Center, 222 West 23rd Street, New York City, that when KAHN came to Los Angeles for the meeting, it was planned to have him speak also at a big street rally the day following the mass meeting if possible. On August 11, 1950, the day KAHN arrived in Los Angeles from New York to address the ASP rally, [T-13] learned from SONJA BIBERMAN, of the ASP Office Staff, that a small private meeting was planned for KAHN after the mass meeting, which would be held at the home of Attorney JOHN T. McTERNAN.

JOHN T. McTERNAN has been identified as a member of the Communist Party in the past by [T-3]. SONJA BIBERMAN is the wife of Artist EDWARD BIBERMAN and the sister-in-law of HERBERT BIBERMAN, of the "Hollywood 10", and all three of these have been previously identified herein as Communist Party members by [T-5].

T-17 was present at the ASP mass meeting for ALBERT KAHN on August 11, 1950. The speakers were ADRIAN SCOTT, of the "Hollywood 10", who gave a review and criticism of the hearings before the House Un-American Activities Committee in Washington in 1947, as a result of which SCOTT, along with the other film personalities who were subpoenaed to testify, were subsequently convicted of Contempt of Congress. SCOTT said that he was about to depart for Washington to commence serving his sentence with the others who had preceded him.

Mrs. RING LARDNER, JR., wife of one of the "Hollywood 10" already in jail, read letters received from various members of the ten. She said her own husband, RING LARDNER, JR., had written that the prison was truly a democratic place since there was absolutely no discrimination. Mrs. LARDNER also gave an outline of a program that had been instigated by the wives of the "Hollywood 10" to expedite action to free them from prison and she called upon everyone present at the mass meeting to support them. This plan involved the wide distribution of petitions on behalf of the "Hollywood 10" to be sent to the President, urging executive clemency.

The principal speaker of the evening, ALBERT E. KAHN, was introduced as lecturer and author of "HIGH TREASON", "SABOTAGE", and other works. He took the opportunity to give a discussion on Korea in which he attempted to analyze the conflict as one instigated by the South Koreans, with the support and backing of the United States Government. He predicted that North Korea would emerge victorious. He stated that he was one of the

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co-sponsors for the program of getting up peace petitions through-out the country although he denied any Russian influence connected therewith. He called for the support of everyone present to support the peace petition.

Following KAHN, there was the usual "pitch" for donations and financial support of the "Hollywood 10".

On August 12, 1950, Dr. ELSIE SEITZ, Visalia, California, furnished SA ROBERT J. PETTYJOHN with a letter and enclosures thereto which she had received on that date through the mail. The letter is a mimeographed form from the Writing and Publishing Division, National Council of the Art, Science and Professions, 49 West 44th Street, New York, 10, New York. Enclosed with the letter were two leaflets bearing a picture of Author HOWARD FAST, which appealed to the recipient of the letter to write to President TRUMAN, his Congressmen and Senators, demanding that HOWARD FAST be freed from his sentence resulting from conviction on contempt charges. The circular on HOWARD FAST alleges that he was jailed because he fought for the Bill of Rights, for the liberties of the Negro people and because he had spoken and written for peace. Nowhere in the circular is there mentioned the real charge upon which FAST was convicted; that is, Contempt for his stand and testimony before the House Un-American Activities Committee as an official of the Joint Anti-Fascist Refugee Committee, the latter being an organization cited as within the purview of Executive Order Number 9835.

It is noted that the source of this material, DR. ELSIE SEITZ, was unable to account for her receipt of the letter or why she should be on any ASP mailing list.

(u) [On August 10, 1950, T-13 reported that the local ASP organization was preparing to publish a booklet based on the theme of "Stop Hostilities in Korea Immediately and Preserve the Lives of Our Men and Boys." On August 22, 1950, informant learned from SARAJO LORD, the Executive Secretary of ASP, that the booklet was just about complete and would be called "The Truth About Korea" and was characterized by her as a wonderful job. LORD told informant that as soon as it was ready, their booklet would be distributed as widely as possible. An order for 1,000 copies in the first printing was being placed with the Progressive Book Store in Los Angeles.

With regard to the Progressive Book Store, it was noted that [T-18] (u) a current member of the Communist Party in Los Angeles, has described this establishment as serving as a place to spot possible recruits for the Communist Party as well as an outlet for Communist literature. Informant states that HENRY MORLEY, a Communist Party member who operates the Progressive Book Shop, has been particularly active in recruiting new members for the Party.

On August 25, 1950, during a discussion of "The Truth About Korea" (booklet) at the ASP Office, informant learned that the research job that had been done on it had been regarded as excellent although at least one ASP

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contact regarded it as a little too obvious in its slant.

Copies of the booklet "The Truth About Korea" have been obtained from various sources. It is a sixteen-page booklet put out by the Southern California Chapter of the National Council of the Arts, Sciences and Professions "in the interests of peace in defense of our common heritage" and it purports to present the truth and the facts regarding the present war in Korea and the origin thereof. It contains a page of some thirty-five alleged sources from which the material was assembled. The obvious conclusion drawn from this research as set forth in the booklet is that the South Koreans were the aggressors, assisted and backed up by the United States Government, when the current hostilities broke out in Korea in the latter part of June, 1950. The conclusion reached was that "as a matter of evidence, the press, the President and the Pentagon have not only distorted the truth, they have turned it inside out." The booklet calls for stopping hostilities in Korea immediately, for outlawing the Atomic bomb, for recognizing the Government of the Chinese Peoples Republic, and for ironing out difficulties between the United States and the USSR in peaceful discussion at a table.

With further reference to the booklet "The Truth About Korea", [On August 31, 1950, T-19 advised that] from confidential information received by him from New York, the material that went into the ASP booklet was edited in New York City by JACOB MALIK, Russian Representative to the United Nations, along with other highly placed Russian individuals. [T-19] said his New York informant had obtained this information from connections of his in New York but who are unknown to T-19. T-19 does not have the specific information upon which the information is based that MALIK may have edited the material. (S)(u)

On July 26, 1950, SARAJO LORD, at the ASP Office, told [T-13] that there was to be a march on Washington of all peace-loving peoples about August 6, 1950 and that she, LORD, thought it would be well to have one of the wives of the "Hollywood 10" in Washington at that time to make speeches and hold meetings. (S)(u)

On August 4, 1950, [according to T-13,] SARAJO LORD, sent a telegram to AMERICAN WOMEN FOR PEACE, 2 East 29th Street, New York, carrying greetings to the AMERICAN WOMEN FOR PEACE from the Hollywood ASP, which desired to express its fullest support for the mission to Washington. The message further stated that ASP joined with them and all other Americans whose love for Democracy, liberty and humanity speaks in this protest against the use of the Atomic and Hydrogen bombs; further, that this country, with its great traditions and resources, must assume the responsibility for leading the world to peace not war. (S)(u)

According to information furnished by [T-13, on August 14, 1950,] the local ASP Office appeared to be disturbed over the fact that a group of (S)(u)

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Spanish dancers, sponsored by ~~FRANCO~~ Spain, was scheduled to appear in the Hollywood Bowl with JOSE ITURBI, well-known pianist. ASP was planning a telephone campaign of protest to the Hollywood Bowl and was trying to get up a Spanish concert of its own on the same night to run in competition with the Bowl program. SARAJO LORD sought and received promises of co-operation from representatives of the INDEPENDENT PROGRESSIVE PARTY as well as the JEWISH PEOPLES FRATERNAL ORDER, which is affiliated with the International Workers Order. Informant learned from LORD that in addition to the telephone campaign of protest to the Bowl, a picket-line at the Hollywood Bowl on the night of its program was being considered, along with the passing out of leaflets.

The INDEPENDENT PROGRESSIVE PARTY of Los Angeles County has been characterized by T-20 as dominated in its policies and control by the local Communist Party; however, membership in the INDEPENDENT PROGRESSIVE PARTY does not necessarily indicate Communist Party affiliation on the part of any given individual. (u)

The International Workers Order, of which the JEWISH PEOPLES FRATERNAL ORDER is a division, has been cited as within the purview of Executive Order Number 9835.

A day or so before the Hollywood Bowl program was to take place, [on August 24, 1950, however, T-13] learned at the ASP Office that some of the ASP measures planned to counteract and protest against the Bowl program had been decided to be a little too extreme, and ASP would not put a picket line on the Bowl. (u)

On the day the program was to take place, August 24, 1950, informant learned from SARAJO LORD that some of the ASP people would pass out anti-FRANCO leaflets at the Bowl that evening and LORD had consulted the local Civil Rights Congress Chapter relative to what the ASP people should do if they were arrested during the process. A Civil Rights Congress spokesman had advised LORD to have sufficient money on hand for bail in case of arrest and meanwhile the Civil Rights Congress would get in touch with Attorney FRED STEINMETZ in regard to the matter.

It is noted that FRED STEINMETZ is a local attorney and one of a staff of lawyers who is active in handling legal cases in which the Civil Rights Congress is interested. STEINMETZ has been identified by [T-3] as a member of the Communist Party, in 1947. (u)

[On August 11, 1950, T-13 reported that] ELEANOR RAYMOND had been in touch with SARAJO LORD at ASP to advise her that a new bill had been introduced by Senator McCARRAN into the Senate Judiciary Committee on that date. RAYMOND described this bill as a "catch-all" which provides for the MUNDT BILL, the HOBBS BILL, Visas, mass picketing of Federal buildings, and what she called pipe-lines to the FBI. RAYMOND told LORD that McCARRAN's bill was (u)

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disguised as a rent control bill but that they want no part of its disguise, and she urged LORD to take the matter up at ASP meetings immediately and see that wires are sent to President TRUMAN and Senator LUCAS, advising them of the way they feel about the new bill. SARAJO LORD had told informant that she planned to take the matter up at ASP meetings immediately.

ELEANOR RAYMOND was known to [T-3, in 1947,] ~~(S)~~(u) as a member of the local Communist Party at that time.

[T-21] ~~(S)~~(u) characterizes the California Legislative Conference as a completely Communist dominated group which is continually on the look-out for any type of legislation which might curtail the Communists or activities in which they are interested. [T-21 advises that] the current Executive Secretary of this organization is ELEANOR RAYMOND, a Communist Party member. ~~(S)~~(u)

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INVESTIGATION OF COMMUNIST ACTIVITIES IN THE MOTION PICTURE INDUSTRY
BY THE HOUSE UN-AMERICAN ACTIVITIES COMMITTEE

(S)(U)
 [T-5 recently furnished information] of a hitherto undisclosed nature regarding the so-called "Unfriendly 19", film personalities who were subpoenaed before the House Un-American Activities Committee (HUAC) in Washington on October 19, 1947 to testify in connection with the Committee's hearings on the extent of Communist infiltration into the Hollywood Motion Picture Industry. It is noted that of these 19 writers, directors, and actors from the screen industry, only ten were actually called to testify and were thereafter popularly known as the "Hollywood 10". [T-5] who, himself, was active as a member of the Communist Party in Hollywood for some years, is personally acquainted with most of the "Unfriendly 19" witnesses from one of whom he obtained the following information which had a definite bearing on the stand taken by the "Hollywood 10" before the HUAC. (U)

At the time "the 19" received their subpoenas to appear before the Committee in October, 1947, there were two or three of them who had previously appeared before the California Legislative Committee (TENNEY) on Un-American Activities in the State of California. These particular individuals realized that they had to be careful what they said and any testimony before the HUAC in order to avoid any conflict with anything they may have said for the record before the TENNEY Committee. Furthermore, if, before the HUAC, they denied Communist Party membership, there was a possibility that the Government might be able to prove it. If they admitted membership, it probably would result in real trouble; therefore, the two or three individuals principally concerned, of whom JOHN HOWARD LAWSON was one, got together among themselves and apart from the rest of "the 19", at which time they reached the decision that it would be better to make no answer at all before the HUAC when the question of their Party membership should come up. Before leaving Los Angeles for Washington to appear before the Committee, one of this inner group (informant believes that it was either LAWSON or possibly ALBERT MALTZ) took the idea up with NED SPARKS, the then Chairman of the Los Angeles County Communist Party. SPARKS agreed with the plan. The group was particularly concerned with the question of whether the Communist Party had maintained any actual membership records as to them. SPARKS assured their representative that there were no such records. Thereafter, and before the hearings actually commenced, these particular members of "the 19" convinced the others that their plan was the best stand to take, although there was considerable dissatisfaction and disgruntlement on the part of the others of "the 19" over the fact that LAWSON, BIBERMAN, MALTZ, et. al., had taken it on themselves to decide what to do privately and apart from the others.

When the HUAC turned up and read into the record the various membership cards on the ten individuals who actually were called to testify, the latter were completely amazed and mystified, in view of the assurances which they had had from Communist Party Headquarters in Los Angeles. The die had

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been cast by that time however and they felt they had to go ahead with the position they had already taken in their testimony - of neither admitting nor denying Communist Party membership but charging that the Committee had no right to inquire into their political beliefs and affiliations in violation of the Bill of Rights.

It further appears that there was considerable dispute and dissension among the "Unfriendly 19", prior to the hearings, relative to their defense counsel and the choice of attorneys to defend them. ROBERT W. KENNY, Los Angeles Attorney and former California Attorney General and State Senator, was finally put in as Chief Counsel for the "Unfriendly 19". [T-5 characterizes KENNY as one of those individuals who has erroneously tried to use the Communist Party for his own purposes but states that KENNY himself has never been actually affiliated with the Communist Party within informant's experience. Attorneys CHARLES KATZ and BENJAMIN MARGOLIS, both Communist Party members associated with the defense, often became put out and angry with KENNY during their association together as defense counsel for "the 19". As a matter of fact, [according to T-5's information] both KATZ and MARGOLIS regretted the choice of KENNY as one of the defense; however, KENNY had been insisted upon by screen writer DALTON TRUMBO, a Communist Party member and one of the subpoenaed witnesses. (u)

✓ Attorney BARTLEY CRUM was subsequently brought into the defense counsel at the insistence of LEWIS MILESTONE for the reason that MILESTONE insisted on having some legal representation of a "non-Red" character.

Screen writer ROBERT ROSSEN, another of the witnesses, insisted upon CHARLES KATZ as one of the attorneys, while JOHN HOWARD LAWSON and HERBERT BIBERMAN wanted Attorney BEN MARGOLIS. [T-5 regards] it as worthy of note that LAWSON and BIBERMAN, two of the strongest Communist Party members, insisted upon MARGOLIS, whom informant characterizes as a completely devoted Party member who has on occasion served as a "sort of Party whip". (u)

The above information was chiefly the reason for the battery of defense counsel attorneys who represented the "Unfriendly 19" and the "Hollywood 10" at one time or another during the HUAC Hearings.

In July, 1950, the local ASP Office put out a notice to its membership over the signature of SARAJO LORD, Executive Director, calling attention to the fact that the Executive Board of ASP at a recent meeting had voted full support for a new group to be called "COMMITTEE TO FREE THE HOLLYWOOD 10". The membership further advised that the new committee was driving toward a goal of 100,000 signatures on a petition to President TRUMAN to free "the ten"; further, that ASP over the nation had assumed a large portion of these signatures as part of their campaign of support; that the COMMITTEE TO FREE THE HOLLYWOOD 10 further asked everyone to write their Congressmen and Congresswomen urging them to ask the United States Attorney General in Washington to take favorable action on reduction of sentence for "the ten". Enclosed with this letter was a copy of the petition form with spaces for various signatures and calling the

attention of the President of the United States to the fact that before the HUAC Hearings, the "Hollywood 10" had taken the stand they did because "they felt the need to protect the privacy of their inner convictions and free conscience so necessary to genuine cultural achievement." As the petition forms were filled with signers, they were to be returned to the COMMITTEE TO FREE THE HOLLYWOOD 10 by July 31, 1950 at 1588 Crossroads of the World, Hollywood, California.

(X) (u)
[T-22 has recently advised that] the newly formed COMMITTEE TO FREE THE HOLLYWOOD 10 has moved its office location to 1586 Crossroads of the World, which is the address of the Hollywood ASP, with which the Committee now shares office space as its headquarters.

A copy of the circular letter from the COMMITTEE TO FREE THE HOLLYWOOD 10 identified TIBA G. WILLNAR as the Chairman of the Committee. This individual has been previously identified herein as a Communist Party member and the Treasurer of the ASP organization for 1950. This letter urges co-operation with the Committee in launching a nation-wide petition campaign for executive pardon and points out that the Committee proposed to obtain 100,000 signatures by July 31 and 250,000 signatures by August 31, 1950. It also notes that services offered by the Committee included a twenty minute motion picture film entitled "The Hollywood 10", which was available in 16 mm and 35 mm, with sound track; further, that the Committee would make speakers available on sufficient notice for special lectures, talks, and discussions in conjunction with the film showings and so forth; further, the Committee had on hand a wide selection of printed material, including speeches and articles by "the ten", copies of legal briefs submitted in connection with the court cases, and copies of the complete chronology of the cases.

(X) (u)
[T-10 has advised that] apparently the COMMITTEE TO FREE THE HOLLYWOOD 10 has widely distributed its material and petition forms throughout the motion picture industry; that a prominent motion picture producer in one of the major studios had recently received a letter dated July 14, 1950 from EDWARD BIBERMAN, brother of HERBERT BIBERMAN, of the "Hollywood 10" in which BIBERMAN advises that HERBERT's lawyers were then making a formal request for presidential pardon; that in connection with this request to the President, it was necessary to have letters from people who have known HERBERT professionally or socially. The letter urged the addressee to write to the President asking favorable action on the plea for pardon and to include therein a general statement as to HERBERT's character, some appreciation of his contribution to the motion picture industry, a sense of esteem in which he was held by the men with whom he was professionally associated, and any feelings the addressee might have as to HERBERT's quality as a person and to his community.

(X) (u)
[T-13 has advised] that similar pleas have been and are being made in behalf of the other members of "the ten" who are presently serving sentences.

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Information received from T-23 reveals that a four-page piece of literature captioned "TO A FRIEND OF THE HOLLYWOOD 10" has been mailed out of the National Council of the Arts, Sciences and Professions, New York City. This circular is in the form of a letter signed by the respective wives of nine of the "Hollywood 10" and calls attention to the nation-wide campaign that has been launched to free "the ten". It went on to state that a petition drive for a million signatures, public meetings here and abroad, showings of the film on the "Hollywood 10" and many other actions are planned. The letter states that the plea is not only for the reuniting of their families but points out that they believe the struggle for civil rights and peace is still to be won and that the first step in that struggle must be the early freeing of the "Hollywood 10". The letter calls for generous contributions toward this campaign.

It is noted that although this literature was mailed from the New York ASP Offices, it is dated at Hollywood, California, August 4, 1950, and includes several photos of various members of the "Hollywood 10" in family poses.

T-13 reported on August 2, 1950 that apparently there was some disagreement between EDWARD BIBERMAN, at the ASP Office, and BEN MARGOLIS, Attorney, who was actively engaged in the defense of the "Hollywood 10", both during and since the HUAC Hearings, relative to just when the fines, which were part of the court's sentence received by each of the ten, should be paid. EDWARD BIBERMAN and GALE SONDERGAARD, wife of HERBERT BIBERMAN, felt that the fines should be paid immediately and prior to the application for parole on the part of those members of the ten who were eligible. MARGOLIS did not agree and took the position that the fines should not be paid until time to file for parole. MARGOLIS pointed out that the fines involved a total of \$10,000., which might be entirely wasted in view of present day conditions and he was not in favor of doing anything relative to payment of the fines until the application for parole was actually made. BIBERMAN noted that two of the ten (HERBERT BIBERMAN and EDWARD DMYTRYK) would be eligible for parole by August 20, 1950. Apparently EDWARD BIBERMAN's position in the matter of the fines won out however inasmuch as on August 7, 1950, T-13 learned that on instructions from SONJA BIBERMAN of the ASP Office Staff, nine checks for \$1000. each had been made up for the fines and these checks were to go to Washington air mail special delivery on that date.

It is noted that at this time only nine of the "Hollywood 10" had been actually committed to prison and that the tenth, ADRIAN SCOTT, was still in Hollywood as a result of having obtained deferment of his sentence last July because of illness.

On August 4, 1950, T-13 learned and reported that according to SONJA BIBERMAN, at ASP, the present status of the campaign fund for the "Hollywood 10" totaled \$15,727., while a separate fund to assist the families of the ten totaled \$2,319.

Informant reported that on August 8, 1950, Hollywood ASP had

received notice from WILLIAM L. PATTERSON, presumably of the Civil Rights Congress in New York, to the effect that they were sending a caravan from New York to Washington to present amnesty petitions to President TRUMAN to pardon political prisoners and that the wives of Dr. BARKSKY and EUGENE DENNIS would go along with the caravan. PATTERSON also wanted to get GALE SONDERGAARD (Mrs. HERBERT BIBERMAN) and or any of the other "Hollywood 10" wives they could get. In Washington, the caravan was to meet at 930 F Street, Northwest, on August 10, 1950. SONJA BIBERMAN, at ASP in Hollywood, told informant that GALE SONDERGAARD was already back East but that MARGARET MALTZ (Mrs. ALBERT MALTZ) did not plan to go East until August 22, which would be too late for the caravan; however, she pointed out that the mother of screen writer LESTER COLE, of "the ten", is already in the East and would be a good selection to take part. COLE's mother, it was advised, could be reached through the ASP Office in New York.

Subsequent information was received however from T-24 indicating that the caravan from New York to Washington had been cancelled due to lack of funds. (S)(u)

[On August 21, 1950, T-13] learned from SARAJO LORD, at ASP in Hollywood, that JACK BERMAN and others of the INDEPENDENT PROGRESSIVE PARTY had come up with an idea of running an INDEPENDENT PROGRESSIVE PARTY Candidate in the 13th Congressional District Section, Los Angeles, and felt that the candidate should be some one of prominence like GALE SONDERGAARD or MARGARET MALTZ. SARAJO LORD was not so sure of the idea and felt that it might tend to narrow the campaign; however, she indicated that she would go along if everyone else agreed. JACK BERMAN felt that by running a candidate on the INDEPENDENT PROGRESSIVE PARTY ticket, it would establish a platform from which they could speak and that at the same time, it would be great for the "Hollywood 10" and would lend glamour to the INDEPENDENT PROGRESSIVE PARTY. (T-13, at this date,) has not learned what the final decision in the matter will be. (S)(u)

[T-25 reported on September 5, 1950 that] a farewell party was being planned for ADRIAN SCOTT by Hollywood ASP for September 7, 1950, just before SCOTT departs for Washington to be sentenced as the last member of the "Hollywood 10". Informant advised that SONJA BIBERMAN, at ASP, had invited MARGIE ROBINSON, of the local Civil Rights Congress, to the party for SCOTT, which was to be held at 1557 Oriole Lane, Los Angeles. (S)(u)

MARGIE ROBINSON, who is the current Executive Director of the Civil Rights Congress Chapter, at Los Angeles, was identified by [T-3, in 1947] as a member of the Communist Party at that time. (S)(u)

The Civil Rights Congress is an organization which has been cited by the President as coming within the purview of Executive Order Number 9835.

Ronald Reagan-4234

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INTERNATIONAL ~~RAINFICATIONS~~ OF COMMUNIST
INFILTRATION OF THE MOTION PICTURE INDUSTRY

"The Hollywood Ten" Film

On July 29, 1950, a Committee to Free the Hollywood Ten, heretofore identified as currently sharing office space with the Arts, Sciences, and Professions, issued a news release claiming that "a stir of both national and international interest is being manifested in the new documentary film, 'The Hollywood Ten', a portrayal of the ten distinguished writers and artists now in Federal prison and a visual analysis of the issue highlighted by their case". It was announced that the film was now being shown in commercial theatres in Los Angeles, and that arrangements were being made for its exhibition in many other American cities; further that it was also widely being shown before church, labor, veteran, educational and other organizations. The committee also announced that arrangements have been completed for the general release of the film in Great Britain, Czechoslovakia, Sweden, The Soviet Union, Denmark, Hungary, Norway, China and many other foreign countries; that it would also be shown at some of the film festivals in Europe this Summer and Fall. It was claimed that the widespread foreign interest in the film stems from the fact that the ten writers and motion picture creators are well known and highly respected abroad, and "that their prosecution and imprisonment for their stand against the notorious J. PARNELL THOMAS and his committee, has caused much amazement and concern in foreign countries". It was further stated that audiences seeing the film are spurred to fight too for the Ten and the Bill of Rights which they defended and that this was being done through signing petitions for Presidential pardon, now being circulated with an August 31st goal of 250,000 signatures; that letters are also being sent to Senators and Congressmen requesting that they intercede with the Attorney General for reduction of sentence of the Ten. Arrangements for group showings of the film accompanied by a speaker who would further explain the issues of the case, can be made by contacting the Arts, Sciences and Professions Council or The Committee to Free The Hollywood Ten, 1588 Crossroads of the World, Hollywood, California.

T-26 reports that "The Hollywood Ten" film was shown as part of the program at a dinner given by the Wiggins Club of the local Communist Party at 2711 S. San Pedro Street on July 16, 1950, held for the purpose of raising funds for the Daily People's World. A representative of the Committee to Free the Hollywood Ten, unidentified by the informant, was one of the speakers on this occasion. Another speaker at the dinner was DIAMOND KIM, Editor of a local newspaper called "Korean Independence", who has been previously identified as a member of the Communist Party at Los Angeles. During his talk on the present Korean situation, KIM attempted to justify the actions by the North Koreans in the present hostilities and stated that the people of South Korea are fighting

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against their will and that they are removing firing pins from the guns and sabotaging all the equipment they can. (u) (X)(u)

[On August 1, 1950 T-13 reported that] he had learned from SARAJO LORD at Hollywood ASP that arrangements had been made to run the film on The Hollywood Ten at the Pico Theatre in Los Angeles, and that this film would be coupled with a showing of the picture "Crossfire". "Crossfire" was an Academy Award film of a year or so ago, directed by EDWARD DMYTRYK, one of the Hollywood Ten; however, it appears from informant's information that ASP had been advised that the film "Crossfire" was not available. SARAJO LORD immediately branded this as constituting censorship of the film on The Ten, on the part of RKO Studios who produced "Crossfire" by claiming that "Crossfire" was not available, and therefore preventing ASP from coupling it with the film on The Ten. LORD was considering starting a huge campaign of protests to RKO which would involve letters and telegrams protesting RKO's "unwarranted censorship on the film on The Hollywood Ten". Also being considered was a written protest to Censorship Committee of the Radio Writers Guild in New York concerning the matter. Informant subsequently reported that as far as he had been able to ascertain, however, no such campaign of protests actually took place.

On the same date informant learned that the ASP Office had booked a showing of the film before the Executive Committee of the International Longshoremen and Warehousemen's Union at the CIO Building, Los Angeles, with the hope that as a result, ASP could book the film before a number of the union locals.

Foreign Travel by Hollywood Communist Party Members

[T-14, (u) (X)(u)] a former member of the Los Angeles Communist Party in one of its professional branches, and who still maintains certain contacts with the Communist Party itself, has recently advised that the Communist Party in Hollywood has started a program of personally contacting all members and telling them in effect to "get on the line with the Party or drop out now". According to informant, this was apparently a move on the part of the Communist Party to determine for security and other reasons just what Party members could be counted upon as solid and loyal and to get rid of the "lukewarms". [T-14's] (u) information is further to the effect that the Communist Party now has a rule that no bona fide member may leave the area or the country without clearance from the Party. Informant cites one case as an example, that of Screen Writer PAUL JARRICO, hertofore identified as a Communist Party member. Informant states that the Communist Party refused to give JARRICO clearance to leave for Europe as he had intended, and JARRICO did not go. The reasons for the Party action

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in this case were not known to informant but he surmises that this might indicate that JARRICO may be slated for use locally by the Party, which more and more is assuming an underground status.

It appears that a number of Communist Party members associated with the motion picture industry in Hollywood, either have or are preparing to make trips to Europe or elsewhere in the immediate future. Information of this nature has been reported by confidential sources as follows:

[T-14 advises that] there is a fairly large colony of cultural party people in Mexico City where a number of Hollywood comrades have visited in the past and where some of them will undoubtedly go if they decide to leave the Country; further, that many of the Hollywood members undoubtedly have contacts in Europe after many trips abroad in the past, and that some will try to go there. The difficulty, as informant points out, is in determining whether they may be going on motion picture or writing business, Communist Party business, or merely to get away from Hollywood "when the heat is on".

GORDON KAHN: Screen writer and one of the "Unfriendly 19", during the HUAC Hearings in Washington, D.C.

[According to T-14,] KAHN has already left Hollywood and apparently departed without Communist Party clearance. Informant states he definitely went to Mexico, probably Mexico City, and is not likely to return.

PAUL JARRICO:

[T-14 advises that] JARRICO wanted to go to Europe and planned to do so recently, although his purpose is not known; that the Communist Party would not clear JARRICO for the trip for reasons unknown to informant.

[T-4 has advised that] JARRICO, a well-known screen writer, was present at the last Screen Writers' Guild meeting on August 24, 1950 and is still in Hollywood.

ABRAHAM POLONSKY:

[According to T-14] POLONSKY, until recently under contract as a screen writer with 20th Century Fox Studios, either is about to leave for France or has already gone; that the Communist Party did not wish to allow him to go at first, but POLONSKY sold them the idea that he was working on a picture which would favor the Communist Party. The result was that he received clearance

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from the Party for the trip. [T-14] ~~states~~ ^(u) that he ~~has no~~ information to indicate that POLONSKY is actually working on such a picture ~~or~~ ^(u) story, and informant is inclined to believe that POLONSKY, in making the trip abroad at this time, is "merely clearing the decks for himself".

[T-4] ~~has~~ ^(u) verified the fact that POLONSKY recently left 20th Century Fox Studios on sudden notice and left an address as merely c/o American Express Company, Paris, France.

PAULINE LAUBER:

[T-14] ~~advises~~ ^(u) that until recently, PAULINE LAUBER was employed as a secretary at WILLIAM MORRIS Agency in Beverly Hills; however, she recently quit Morris Agency and has gone to work for ROBERT ROSSEN, Motion Picture Producer. According to informant, ROSSEN himself is preparing to go to Europe in the near future, ostensibly in connection with a legitimate motion picture deal, and LAUBER will go with him. [T-14] is inclined to believe that ROSSEN's trip probably is legitimate and not in connection with his past Communist Party affiliations. Informant states there is reason to believe that ROSSEN may be just about out of the Communist Party movement altogether or is gradually breaking away from it. Information of a similar nature regarding ROSSEN has also been received [from T-5.] ^(u)

[According to T-27] PAULINE LAUBER has in fact quit the Morris Agency in Beverly Hills, and is now working for ROBERT ROSSEN, Producer. This source further verified the fact that ROSSEN plans to go to Europe on Motion picture business. It is this informant's information, however, that LAUBER will precede ROSSEN on the trip and may have already departed.

JOHN WEBER: Motion Picture Writer.

[T-14] ~~states~~ ^(u) that WEBER, until a few months ago the head story editor at William Morris Agency until that agency consolidated with Berg-Allenberg Agency, and WEBER was terminated, is preparing to leave for Europe, according to informant's information. Informant states WEBER is supposed to be a graduate of the Communist Party's National Training School in New York before coming to the West coast some years ago, and is believed to have been the right hand man of JOHN HOWARD LAWSON, and as such, instrumental in helping place Communist writers in the motion picture industry in the early years of the movement in Hollywood.

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(u) [T-27] has also advised that WEBER plans to go to Europe and is one of several Communist suspects who have told him recently that they were going to France "but to keep it quiet". [T-27] states that JOHN WEBER's real name is believed to be ISAAC WEINSTEIN. (u)

(u) [T-4] for many years a member of the Communist Party cultural groups in Hollywood in the past, has advised that in his estimation WEBER has been one of the more important people in the Communist Party movement in Hollywood.

None of the informants noted, however, had specific information as to the real purpose of WEBER's trip to France.

GUY ENDORE: Screen Writer.

(u) [T-14] advises that ENDORE has already left Los Angeles for Europe just recently, although the exact reason is not known.

(u) [T-13] recently learned and advised that ENDORE was leasing his residence for 6 months and leaving for Europe while his passport is still good. ENDORE indicated to this informant, however, that he expected to be back in Hollywood about February next year when he has a new screen assignment coming up.

(u) [T-4] has identified the individuals above mentioned as having been known to him as having been active in the Communist Party in Hollywood in past years.

ENCLOSURES: TO BUREAU: 1 Copy of the booklet "The Truth about Korea", recently published by ASP, Hollywood

TO NEW YORK: 1 Copy of the booklet "The Truth about Korea", recently published by ASP, Hollywood

John to Guy
- P E N D I N G -

Comp. [unclear]
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ADMINISTRATIVE

COMMUNIST INFILTRATION OF LABOR

~~CONFIDENTIAL~~

Screen Directors' Guild, New York (SDG)

During a recent interview with [T-6] ^(u) a member of SDG, New York, but whose complete reliability has not yet been established, this source advised that there very definitely is a group within the SDG in New York, whom he believes to be either Communist or Communist sympathizers. [T-6 advised that] ^(u) the headquarters for SDG is located at 369 Lexington Avenue, New York, and that its present membership is about 100 members; that the current officers and Board of Governors of SDG are, in his opinion, free of Communist influence with possibly the only exception being one WILLIAM RESNICK, who is a member of the Board of Governors, and at present holds the position of Chairman of the Guild's Forum Committee. Also on the Forum Committee is another suspect whom informant identifies as WALTER STERN.

Among the general membership of approximately 100 [T-6] ^(u) identifies the following as being, in his opinion, among the faction who are probably pro-Communist or sympathetic thereto:

~~RUDOLPH CARLSON~~
~~IRVING LEARNER~~
~~SIDNEY KAUFMAN~~
~~WILLIAM RESNICK~~
~~HANS RICHTER~~
~~HENRY RODAKIEWICZ~~
~~JULIAN ROFFMAN~~

~~MARVIN ROTHENBERG~~
~~JOSEPH ROTHMAN~~
~~BERNARD RUBIN~~
~~EDWIN SCHARF~~
~~LEO SELTZER~~
~~WALTER S. STERN~~

[T-6 advises that] ^(u) there are a few others whom he would put in this category but that the above are the ones he would name as the principal suspects, based on informant's personal knowledge and observations of them in meetings and otherwise. Informant was unable to furnish any specific evidence of actual Communist Party affiliation on the part of these individuals, although he recalls on one occasion observing the above-mentioned SIDNEY KAUFMAN coming out of the Communist Party headquarters building in New York City.

~~CONFIDENTIAL~~
Ronald Reagan-4240

ADMINISTRATIVECommunist Influence in Motion Pictures~~CONFIDENTIAL~~

On August 22, 1950 HARRY WARNER of Warner Brothers Studios informed Special Agent in Charge R. B. HOOD that the Russian Government was desirous of purchasing 50 motion picture films from various concerns in this country, and the following are four which are desired from Warner Brothers:

1. "The Adventures of Mark Twain"
2. "The Sea Hawk"
3. "The Sea Wolf"
4. "The Life of Emile Zola"

Mr. WARNER stated that he was very much against the selling of any films to the Russians, inasmuch as they can make inserts and do other things to them to direct propaganda against this Country, and we would never know the difference. He reported confidentially that he has been informed that the President is in favor of selling these 50 motion pictures to that Government. Mr. WARNER said that his firm will not sell Warner Brothers Pictures to the Soviets until he considers the matter further, reviews the pictures and sees just what the possibilities are in them.

On June 16, 1950 [redacted], confidentially advised SA LESLIE F. WARREN that the following named individuals, all associated with the motion picture industry, were suspected of being pro-Communist. This suspicion, according to [redacted] was based upon the fact that they are all friendly associates and that they have been very interested in certain literature and films in past years which have been favorable to the Russians, and which films were in the Bell & Howell library. The group identified below have in the past, asked for and rented every film they could possibly find which seemed to promote the Russian cause and system. [redacted] could not recall the titles of the films in question and said this activity dated back several years, but that these individuals still are around Hollywood and are still associates:

b6
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EARL FELTON, Screen Writer
J. LESLIE FENTON, Former Actor--now Director
J. BRATLER, Writer
SAM RUBIN, Present occupation unknown
GORDON KAHN, Writer and one of the "Unfriendly 19"
DALTON TRUMBO, Writer and one of The "Hollywood Ten"
ARCH BBLER, Occupation unknown
WARREN DUFF, Occupation unknown

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b2
b7D

ADMINISTRATIVE

On July 10, 1950 [redacted] advised SA JOHN M. CASMEL that he had recently reviewed the motion picture "No Sad Songs For Me", recently released by Columbia Pictures, and starring MARGARET SULLAVAN. Informant cited one comment in the film which he felt could be interpreted as un-American propaganda. This comment occurred in a scene where a doctor was explaining to several people why more money was not being spent in connection with cancer research in the United States. During this scene, the doctor asserted "most of our brains and money are going into things to make us more miserable instead". Informant felt that the scene in which this expression was made was definitely meant as propaganda against the United States Government, and he felt that this comment was injected into the motion picture by HOWARD KOCH, motion picture screen writer who wrote the screen play for this production.

(u) In discussing the subject of getting propaganda into motion picture films, T-7 points out that unless an entire film is patently anti-American on its face, it is very difficult to state positively that such a scene or such a quotation from a film is meant to be Communist propaganda. He points out that what one reviewer might term to be propaganda in a scene, another would not; that often individual reviewers or members of an audience will have directly opposite reactions to a certain scene or a spoken line; that, for instance, a criticism of something American in a particular scene or line is not necessarily anti-American propaganda just because it is critical. One man might feel it constitutes propaganda merely because it criticizes the United States, whereas another man, and just as good an American, might feel that the criticism is warranted and merely reflects a condition which should be corrected or eliminated.

As another example of trying to determine what is propaganda and what is not, T-7, who has had wide experience in the motion picture industry, cites the "Hopalong Cassidy" westerns. He called attention to the fact that in nearly every one of these films which have been highly popular, particularly among youngsters, and other lovers of Western pictures, there is a villain in the character of a local banker, crooked rancher with money, or other capitalist, who is always behind the plot to rob the ranchers, rustle cattle, prevent farmers coming into the country or blocking the building of a much needed railway spur, or otherwise hogging the water rights, mineral rights, etc. He points out that some people might argue that such stories were against the capitalist system because such characters are nearly always the moneyed man in the film, yet no one has ever charged that the Hopalong Cassidy stories contain anti-American propaganda, and are made for anything but entertainment for youngsters. (u)

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ADMINISTRATIVE

[On July 17, 1950, T-10] advised SA LESLIE F. WARREN that a picture is currently being produced by 20th Century Fox, entitled "14 Hours" under the direction of HENRY HATHAWAY. Informant characterizes the set of this picture as a veritable net of Communists and states that it is being loaded with Communist propaganda in the form of belittling things which are well established in America. For example, informant states the religious characters are being depicted as fanatics, which discredits religion; capitalists are being pictured as dissolute characters; and in one particular scene a person who is extremely drunk is shown to be carrying a copy of the "Wall Street Journal" prominently displayed in his pocket. Source of informant's information has been VERNON E. RICKARD who is a member of this production set. RICKARD has told informant that on July 28, 1950, actor JEFF COREY had brought a news clipping to the set which he gave to actor BRAD DEXTER, suggesting that he read it to the other actors. DEXTER did so, and the gist of the article was that the United States had no business in Korea and was just as much an aggressor as had been Japan when the latter country moved into Korea. RICKARD had been able to observe that the article had a Washington dateline of June 27, 1950, but he did not get to see the paper from which the clipping was taken, although he thought it was the (Los Angeles) Daily News. [T-10] however, attempted to check on the source and found that the story definitely did not come from the Daily News. Informant thinks it is much more likely that the source of the clipping was the Daily Worker. (X) (u)

With reference to the above-mentioned picture, "14 Hours", being directed by HENRY HATHAWAY for 20th Century Fox, it is noted from the "Call Sheets" by which the various members of the cast are notified of the time, place and particular scenes to be taken on a certain day, that this cast includes Actors HOWARD DA SILVA, JEFF COREY and KENNETH HARVEY. HOWARD DA SILVA has been identified by [T-2 and T-5] as having been a member of the Communist Party in Hollywood. (u)

JEFF COREY has also been reported by [T-5] as having been a Communist Party member within this informant's experience in the Party. (u)

With regard to KENNETH HARVEY, no information specifically identifying him as connected with the Communist Party membership is known; however, [T-13] has on numerous occasions identified one KEN HARVEY, Hollywood actor, as closely allied with Hollywood ASP organization, and who has been repeatedly called upon by ASP to take part in various skits and entertainment at ASP affairs on issues in which that organization is currently interested. (u)

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ADMINISTRATIVE

"The Hollywood Ten" Film

~~CONFIDENTIAL~~

With regard to this twenty minute film produced by Hollywood ASP which has been reviewed elsewhere in this report, it is noted the reporting agent had an opportunity to see this film on August 10, 1950 in connection with an ASP meeting. Agent's reaction to the film was that in foreign countries, particularly those where the people may not be familiar with the American system and principles, an entirely false and erroneous portrayal of American justice would be received. This same conclusion has been reported by several confidential sources who have also had an opportunity to view the film. Inasmuch as Hollywood ASP is known to have made efforts to seek as wide distribution as possible of the film in Eastern European countries, it would appear to be probable that the use of the film for just this sort of propaganda is what is intended.

~~CONFIDENTIAL~~

L E A D S

NEW YORK OFFICE

AT NEW YORK, NEW YORK:

~~CONFIDENTIAL~~

Will refer to page 22 relative to the report that Soviet United Nations Delegate JACOB MALIK and possibly other high Russian officials edited or otherwise assisted in the preparation of the booklet "THE TRUTH ABOUT KOREA" published by Hollywood ASP. [T-19's] source for this report was LES TREMAIN, prominent radio announcer and stage actor in New York, who, according to [T-19] is reliable. TREMAIN may be known to the New York Office, and if deemed advisable, New York is requested to interview TREMAIN and secure any information in his possession which would tend to substantiate the allegations. (u) (u)

In connection with this lead, it is noted that [T-19] advises that a second source, unrelated to TREMAIN, who allegedly knows more about it, is one ROBERT SAVINI, President of ASTOR PICTURES CORPORATION, New York, and who [T-19] states would also be all right to contact. If New York indices or informants indicate SAVINI is reliable, he should be similarly interviewed. (u) (u)

In either case, [T-19] requests his own identity be kept entirely confidential. (u)

Will note the reported suspicion of Communist penetration of the SCREEN DIRECTORS GUILD of New York, as set forth in the Administrative Section. Any information in possession of the New York Office or its available informants tending to substantiate or disprove this information should be reported.

LOS ANGELES OFFICE

AT LOS ANGELES and HOLLYWOOD, CALIFORNIA:

Will continue to follow and report pertinent developments relating to Communist infiltration of the motion picture industry.

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~~CONFIDENTIAL~~

- T-1 Mr. VERNON KEAYS, Executive Director Pro Tem, Screen Directors' Guild, 1508 Crossroads of America, Hollywood, to SAs MARCUS M. BRIGHT and BERNARD M. PTACEK, on 8/31/50
- T-2 CNDI LA 2900, to SA JOHN VICARS, et al., 1945 b2
b7D
- T-3 [CNDI LA 3200, to SA MARCUS M. BRIGHT, et al., May 1947] (X)u
- T-4 [] to SA JOHN M. CASHEL, August 15 and 30, 1950
- T-5 [] to SA MARCUS M. BRIGHT, July 26 and August 4, 1950
- T-6 Mr. F. HERRICK HERRICK, Member SDG, New York, Knickerbocker Hotel, Hollywood, California, to SA MARCUS M. BRIGHT, September 5, 1950
- T-7 [] to SA JOHN M. CASHEL, August 30, 1950 b2
b7D
- T-8 [] to SA JOHN M. CASHEL, August 30, 1950
- (X)u T-9 Mr. MARCUS GOODRICH, Screen Writer and Husband of actress OLIVIA DeHAVILLAND, August 25, 1950, to SA JOHN M. CASHEL
- T-10 [] b6
[] b7C
[] July 18 and August 31, 1950, to b7D
SA LESLIE F. WARREN. (X)u
- T-11 Mr. ELANEY MATTHEWS, Plant Protection & Personnel Officer, Warner Brothers Studios, August 9, 1950, to SA JOHN M. CASHEL
- T-12 [] to SA MARCUS M. BRIGHT, October 12, 1949 and July 30, 1950
to SA SIDNEY M. WOLF, July 11, 1950 b2
b7D
- T-13 CNDI LA CD-60 —
- | <u>DATE</u> | <u>TO</u> |
|-----------------|----------------------------------------|
| 7/26/50 | SE EARL F. DUDLEY |
| 8/1/50 | SEs LLOYD H. DUDLEY & H. MARK DeWOLF |
| 8/2/50 | SE DONALD M. CHAPIN |
| 8/4/50 | SEs DONALD M. CHAPIN & WARREN G. LONG |
| 8/7/50 | SE JACK V. HOUSEHOLDER |
| 8/8/50 | SE LLOYD H. DUDLEY |
| 8/10/50 | SE WARREN G. LONG |
| 8/11, 14, 18/50 | SE DONALD M. CHAPIN |
| 8/22/50 | SEs DONALD M. CHAPIN & LLOYD H. DUDLEY |
| 8/24/50 | SE DONALD M. CHAPIN |
| 8/25/50 | SE EARL F. DUDLEY |

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T-14 Mr. ERNEST PHILLIP COHEN, Practicing Psychologist & Former Member of the Doctors Branch, Los Angeles County Communist Party, up to 1942, Beverly Professional Building, Beverly Hills, California, on 8/30/50, to SA MARCUS M. BRIGHT

T-15 [REDACTED], May 2, 1949] (X) u

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T-16 [REDACTED] to SA IRVING T. WEEKS, July 13 & 27, 1950

T-17 [REDACTED] to SA MERLE L. PARKER, August 16, 1950] (X) u

T-18 [REDACTED] to SA BERNARR M. PTACEK, March 3, 1950

T-19 Mr. MYRON C. FAGAN, Head of Cinema Educational Guild, an Anti-Communist Party Group in Hollywood, California, to SA LESLIE F. WARREN, August 31, 1950

(X) u T-20 [REDACTED] to SA GARY SAWTELLE, May 12, 1949] (X) u

b2
b7D

T-21 [REDACTED] to SA MARCUS M. BRIGHT, September 7, 1950 (X) (u)

T-22 Mr. CALHEL ESSEY, Manager of Winsome Properties, Crossroads of the World, Hollywood, California.

T-23 Professor SIDNEY L. REEGEN, Brooklyn Polytechnic Institute, Brooklyn, New York, as per New York Letter to Bureau & Los Angeles, August 23, 1950, in re COMPIC

T-24 [REDACTED] CNDI C-550, Washington, per WFO teletype to Bureau, August 10, 1950] (X) u

T-25 CNDI LA CD-49, to SE HAROLD R. EVANS, September 5, 1950

T-26 [REDACTED] to SA WILLIAM JOHN NOLAN, JR., August 1, 1950] (X) u

b2
b7D

T-27 Mr. REESE HALSEY, William Morris Agency, Beverly Hills, California, to SA MARCUS M. BRIGHT, August 30, 1950

REFERENCE: Report of SA MARCUS M. BRIGHT, 8/14/50, at Los Angeles
Bulet 8/1/50

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The only trouble is the producers won't listen to me.

The CHAIRMAN. We will make the proper suggestion.

Mr. SMITH. That is all.

The CHAIRMAN. Mr. Wood.

Mr. WOOD. No questions.

The CHAIRMAN. Mr. Vail.

Mr. VAIL. No questions.

The CHAIRMAN. Mr. McDowell.

Mr. McDOWELL. No questions.

Mr. RYSKIND. All right.

The CHAIRMAN. Mr. Nixon.

Mr. NIXON. No questions.

The CHAIRMAN. Thank you very much, Mr. Ryskind.*

Mr. RYSKIND. Thank you.

Mr. STRIPLING. Mr. Chairman, it is now 25 minutes to four. If you would like another witness, we are prepared to put on another witness. However, I suggest we recess now.

The CHAIRMAN. I think we better recess now until tomorrow.

Mr. STRIPLING. All right.

The CHAIRMAN. The Chair would like to make an announcement. We are getting slightly behind with our witnesses. In addition to the witnesses we announced last night might be witnesses today and who were not witnesses, we will also try to have as witnesses tomorrow Mr. Ronald Reagan, Mr. Robert Montgomery, Mr. George Murphy, and Mr. Gary Cooper.

The meeting is adjourned.

(Whereupon, at 4:35 p. m., an adjournment was taken.)

* See appendix, p. 530, for exhibit 41.

and they made up three characters that were known as Ronnie, Eddie, and George—Ronald Reagan, Eddie Arnold, and George Murphy. We were on the committee that had gone back to Chicago during the strike, you see, and we were smeared, we were called "producers' men."

Mr. McDOWELL. Stooges?

Mr. MURPHY. Stooges, yes. And I think the proof of whether we were stooges or not is evidenced by the contract that the Screen Actors Guild concluded, which is the best ever concluded with the producers, and I think one of the best labor contracts ever written.

Mr. McDOWELL. You have been called a Fascist, no doubt?

Mr. MURPHY. Yes; I have been called a Fascist, but I don't pay an awful lot of attention to that. I think maybe the time has come when anybody who disagrees with a Communist is a Fascist—and I certainly disagree with a Communist.

Mr. McDOWELL. Well, you have been a good witness. It is very fortunate for the American film industry, producers, actors, workers, painters, everybody else, that there has been a group of you fellows out there, men and women, who have had the courage of your convictions, and have stood up and fought. You have done a fine job.

Mr. MURPHY. If I may say so, Mr. Chairman, we had more than the courage of our convictions. We had what we knew to be the backing of the great majority of our membership, and when you are carrying out what you know to be the will of the people which you are representing you don't have much hesitancy and your way is pretty clear.

The CHAIRMAN. Mr. Nixon.

Mr. NIXON. No questions.

The CHAIRMAN. Mr. Stripling.

Mr. STRIPLING. No questions.

The CHAIRMAN. Thank you very much. It was very fine of you to come here today.³⁵

The next witness.

Mr. SMITH. Mr. Ronald Reagan.

The CHAIRMAN. Do you solemnly swear that the testimony you are about to give is the truth, the whole truth, and nothing but the truth?

Mr. REAGAN. I do.

The CHAIRMAN. So help you God?

Mr. REAGAN. I do.

The CHAIRMAN. Sit down.

TESTIMONY OF RONALD REAGAN

Mr. STRIPLING. Mr. Reagan, will you please state your full name and present address?

Mr. REAGAN. Ronald Reagan, 9137 Cordell Drive, Los Angeles 46, Calif.

Mr. STRIPLING. When and where were you born, Mr. Reagan?

Mr. REAGAN. Tampico, Ill., February 6, 1911.

Mr. STRIPLING. What is your present occupation?

Mr. REAGAN. Motion-picture actor.

Mr. STRIPLING. How long have you been engaged in that profession?

Mr. REAGAN. Since June 1937 with a brief interlude of 3½ years—that at the time didn't seem very brief.

Ronald Reagan-3292

³⁵ See appendix, p. 531, for exhibit 48.

Mr. STRIPLING. What period was that?

Mr. REAGAN. That was during the late war.

Mr. STRIPLING. What branch of the service were you in?

Mr. REAGAN. Well, sir, I had been for several years in the Reserve as an officer in the United States Cavalry, but I was assigned to the Air Corps.

Mr. STRIPLING. That is kind of typical of the Army, isn't it?

Mr. REAGAN. Yes, sir. The first thing the Air Corps did was loan me to the Signal Corps.

Mr. McDOWELL. You didn't wear spurs?

Mr. REAGAN. I did for a short while.

The CHAIRMAN. I think this has little to do with the facts we are seeking; proceed.

Mr. STRIPLING. Mr. Reagan, are you a member of any guild?

Mr. REAGAN. Yes, sir; the Screen Actors Guild.

Mr. STRIPLING. How long have you been a member?

Mr. REAGAN. Since June 1937.

Mr. STRIPLING. Are you the president of the guild at the present time?

Mr. REAGAN. Yes, sir.

Mr. STRIPLING. When were you elected?

Mr. REAGAN. That was several months ago. I was elected to replace Mr. Montgomery when he resigned.

Mr. STRIPLING. When does your term expire?

Mr. REAGAN. The elections come up next month.

Mr. STRIPLING. Have you ever held any other position in the Screen Actors Guild?

Mr. REAGAN. Yes, sir. Just prior to the war I was a member of the board of directors, and just after the war, prior to my being elected president, I was a member of the board of directors.

Mr. STRIPLING. As a member of the board of directors, as president of the Screen Actors Guild, and as an active member, have you at any time observed or noted within the organization a clique of either Communists or Fascists who were attempting to exert influence or pressure on the guild?

Mr. REAGAN. Well, sir, my testimony must be very similar to that of Mr. Murphy and Mr. Montgomery. There has been a small group within the Screen Actors Guild which has consistently opposed the policy of the guild board and officers of the guild, as evidenced by the vote on various issues. That small clique referred to has been suspected of more or less following the tactics that we associate with the Communist Party.

Mr. STRIPLING. Would you refer to them as a disruptive influence within the guild?

Mr. REAGAN. I would say that at times they have attempted to be a disruptive influence.

Mr. STRIPLING. You have no knowledge yourself as to whether or not any of them are members of the Communist Party?

Mr. REAGAN. No, sir; I have no investigative force, or anything, and I do not know.

Mr. STRIPLING. Has it ever been reported to you that certain members of the guild were Communists?

Mr. REAGAN. Yes, sir; I have heard different discussions and some of them tagged as Communists.

Mr. STRIPLING. Have you ever heard that from any reliable source?

Mr. REAGAN. Well, I considered the source as reliable at the time.

Mr. STRIPLING. Would you say that this clique has attempted to dominate the guild?

Mr. REAGAN. Well, sir, by attempting to put over their own particular views on various issues, I guess in regard to that you would have to say that our side was attempting to dominate, too, because we were fighting just as hard to put over our views, in which we sincerely believed, and I think we were proven correct by the figures—Mr. Murphy gave the figures—and those figures were always approximately the same, an average of 90 percent or better of the Screen Actors Guild voted in favor of those matters now guild policy.

Mr. STRIPLING. Mr. Reagan, there has been testimony to the effect here that numerous Communist-front organizations have been set up in Hollywood. Have you ever been solicited to join any of those organizations or any organization which you considered to be a Communist-front organization?

Mr. REAGAN. Well, sir, I have received literature from an organization called the Committee for a Far-Eastern Democratic Policy. I don't know whether it is Communist or not. I only know that I didn't like their views and as a result I didn't want to have anything to do with them.

Mr. STRIPLING. Were you ever solicited to sponsor the Joint Anti-Fascist Refugee Committee?

Mr. REAGAN. No, sir; I was never solicited to do that, but I found myself misled into being a sponsor on another occasion for a function that was held under the auspices of the Joint Anti-Fascist Refugee Committee.

Mr. STRIPLING. Did you knowingly give your name as a sponsor?

Mr. REAGAN. Not knowingly. Could I explain what that occasion was?

Mr. STRIPLING. Yes, sir.

Mr. REAGAN. I was called several weeks ago. There happened at the time in Hollywood to be a financial drive on to raise money to build a badly needed hospital in a certain section of town, called the All Nations Hospital. I think the purpose of the building is so obvious by the title that it has the support of most of the people of Hollywood—or, of Los Angeles, I should say. Certainly of most of the doctors, because it is very badly needed.

Some time ago I was called to the telephone. A woman introduced herself by name. Knowing that I didn't know her I didn't make any particular note of her name and I couldn't give it now. She told me that there would be a recital held at which Paul Robeson would sing and she said that all the money for the tickets would go to the hospital and asked if she could use my name as one of the sponsors. I hesitated for a moment because I don't think that Mr. Robeson's and my political views coincide at all and then I thought I was being a little stupid because, I thought, here is an occasion where Mr. Robeson is perhaps appearing as an artist and certainly the object, raising money, is above any political consideration, it is a hospital supported by everyone. I have contributed money myself. So I felt a little bit as if I had been stuffy for a minute and I said, certainly, you can use my name.

I left town for a couple of weeks and when I returned I was handed a newspaper story that said that this recital was held at the Shrine Auditorium in Los Angeles under the auspices of the Joint Anti-Fascist Refugee Committee. The principal speaker was Emil Lustig, Robert Burman took up a collection, and remnants of the Abraham Lincoln Brigade were paraded to the platform. I did not in the newspaper story see one word about the hospital. I called the newspaper and said I am not accustomed to writing to editors, but would like to explain my position, and he laughed and said, "You needn't bother, you are about the fiftieth person that has called with the same idea, including most of the legitimate doctors who had also been listed as sponsors of that affair."

Mr. STRIPLING. Would you say from your observation that that is typical of the tactics or strategy of the Communists, to solicit and use the names of prominent people to either raise money or gain support?

Mr. REAGAN. I think it is in keeping with their tactics; yes, sir.

Mr. STRIPLING. Do you think there is anything democratic about those tactics?

Mr. REAGAN. I do not, sir.

Mr. STRIPLING. As president of the Screen Actors Guild you are familiar with the jurisdictional strike which has been going on in Hollywood for some time?

Mr. REAGAN. Yes, sir.

Mr. STRIPLING. Have you ever had any conferences with any of the labor officials regarding this strike?

Mr. REAGAN. Yes, sir. In fact, some 14 days or so before the strike actually took place our guild, feeling that we were representing our actors to the best of our ability, and this being a situation in which the studios might be closed, we met with the producers, met with both factions in the jurisdictional dispute in an attempt to settle that strike. We continued meeting with them separately and together. I believe the Screen Actors Guild committee which put these people in one room and tried to settle the strike perhaps is better informed on the situation and on the jurisdictional strike than any other group in the motion-picture industry.

We met repeatedly and we met continuously for 7 months and then intermittently from that 7 months' period on. The strike is still continuing.

Mr. STRIPLING. Do you know whether the Communists have participated in any way in this strike?

Mr. REAGAN. Sir, the first time that this word "Communist" was ever injected into any of the meetings concerning the strike was at a meeting in Chicago with Mr. William Hutchinson, president of the carpenters union, who were on strike at the time. He asked the Screen Actors Guild to submit terms to Mr. Walsh, for Walsh to give in in the settling of this strike, and he told us to tell Mr. Walsh that if he would give in on these terms he in turn would run this Sorrell and the other Commies out—I am quoting him—and break it up. I might add that Mr. Walsh and Mr. Sorrell were running the strike for Mr. Hutchinson in Hollywood.

Mr. STRIPLING. Mr. Reagan, what is your feeling about what steps should be taken to rid the motion-picture industry of any Communist influences, if they are there?

Mr. REAGAN. Well, sir, I would like to say, as Mr. Montgomery and Mr. Murphy have indicated, they have done it very well. I have been alarmed by the misapprehension, the feeling around, that it was a minority fighting against a majority on this issue in our business, and I would like in answering that question to reiterate what those gentlemen have said, that rather 99 percent of us are pretty well aware of what is going on, and I think within the bounds of our democratic rights, and never once stepping over the rights given us by democracy, we have done a pretty good job in our business of keeping those people's activities curtailed. After all, we must recognize them at present as a political party. On that basis we have exposed their lies when we came across them, we have opposed their propaganda, and I can certainly testify that in the case of the Screen Actors Guild we have been eminently successful in preventing them from, with their usual tactics, trying to run a majority of an organization with a well organized minority.

So that fundamentally I would say in opposing those people that the best thing to do is to make democracy work. In the Screen Actors Guild we make it work by insuring everyone a vote and by keeping everyone informed. I believe that, as Thomas Jefferson put it, if all the American people know all of the facts they will never make a mistake.

Whether the party should be outlawed, I agree with the gentlemen that preceded me that that is a matter for the Government to decide. As a citizen I would hesitate, or not like, to see any political party outlawed on the basis of its political ideology. We have spent 170 years in this country on the basis that democracy is strong enough to stand up and fight against the inroads of any ideology. However, if it is proven that an organization is an agent of a power, a foreign power, or in any way not a legitimate political party, and I think the Government is capable of proving that, if the proof is there, then that is another matter.

I do not know whether I have answered your question or not. I, like Mr. Montgomery, would like at this moment to say I happen to be very proud of the industry in which I work; I happen to be very proud of the way in which we conducted the fight. I do not believe the Communists have ever at any time been able to use the motion-picture screen as a sounding board for their philosophy or ideology. I think that will continue as long the people in Hollywood continue as they are, which is alert, conscious of it, and fighting. I would also like to say that I think we can match the record of our industry in the contribution to the social welfare against that of any industry in the United States.

Mr. STRIPLING. Mr. Reagan, you have testified here concerning the Screen Actors Guild and the record that you people have made within that guild. You are not aware, however, of the efforts which the Communists have made within the Screen Writers Guild, are you?

Mr. REAGAN. Sir, like the other gentlemen, I must say that that is hearsay. I have heard discussions concerning it.

The CHAIRMAN. I think we have had testimony with regard to the Screen Writers Guild. These people are more fully acquainted with the Screen Actors Guild.

Mr. STRIPLING. Mr. Chairman, these three witnesses were brought here simply to testify, as president and past presidents of the Screen

Actors Guild, as to the possible infiltration within that organization. As you are aware we have heard numerous witnesses on the Screen Writers Guild. Those are all the questions I have at this time.

The CHAIRMAN. Mr. Wood?

Mr. WOOD. No questions.

The CHAIRMAN. Mr. Nixon?

Mr. NIXON. No questions.

The CHAIRMAN. Mr. McDowell?

Mr. McDOWELL. No questions.

The CHAIRMAN. Mr. Vail?

Mr. VAIL. No questions.

The CHAIRMAN. There is one thing that you said that interested me very much. That was the quotation from Jefferson. That is just why this committee was created by the House of Representatives, to acquaint the American people with the facts. Once the American people are acquainted with the facts there is no question but what the American people will do a job, the kind of a job that they want done; that is, to make America just as pure as we can possibly make it.

We want to thank you very much for coming here today.

Mr. REAGAN. Sir, if I might, in regard to that, say that what I was trying to express, and didn't do very well, was also this other fear. I detest, I abhor their philosophy, but I detest more than that their tactics, which are those of the fifth column, and are dishonest, but at the same time I never as a citizen want to see our country become urged, by either fear or resentment of this group, that we ever compromise with any of our democratic principles through that fear or resentment. I still think that democracy can do it.

The CHAIRMAN. We agree with that. Thank you very much.³⁶

Mr. Smith, Mr. Russell, Mr. Leckie will escort those three witnesses from the room, please, if they care to go at this time.

The Chair would like to make this announcement. The Chair would like to announce the witnesses for this afternoon. The witnesses this afternoon will be Mr. Leo McCarey and Mr. Gary Cooper. We will recess until 2 o'clock.

(Thereupon, at 12 noon, a recess was taken until 2 p. m.)

AFTERNOON SESSION

The CHAIRMAN. The meeting will come to order. Everyone will please take their seats.

The Chair would like to announce at this time that the witnesses for tomorrow are Mrs. Lela Rogers, Mr. Roy Brewer, Mr. Walt Disney, and Mr. Oliver Carlson.

The first witness.

Mr. STRIPLING. Mr. Chairman, there will be two witnesses this afternoon, Mr. Gary Cooper and Mr. Leo McCarey. After that, there are some matters that may be taken up in executive session, if that is possible.

The CHAIRMAN. The committee will meet in executive session this afternoon when the hearing is concluded to take up those matters.

Mr. Gary Cooper, will you please stand and raise your right hand?

Do you solemnly swear that the testimony you are about to give is the truth, the whole truth, and nothing but the truth, so help you God?

³⁶ See appendix, p. 532, for exhibit 49.

FEDERAL BUREAU OF INVESTIGATION

Form No. 1

THIS CASE ORIGINATED AT LOS ANGELES

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FILE No. 100-15732

REPORT MADE AT LOS ANGELES	DATE WHEN MADE 4/16/48	PERIOD FOR WHICH MADE 3/13/48-4/14/48	REPORT MADE BY MARCUS M. BRIGHT
TITLE 9-14/82 COMPIC per release 5/1-3/82/9a	CHARACTER OF CASE INTERNAL SECURITY - C DECLASSIFIED 8/1/77		DRU

SYNOPSIS OF FACTS:

Situation in Hollywood during past month remains comparatively static, with outcome of trial of JOHN HOWARD LAWSON being watched closely. Those who control motion picture industry apparently continue to frown on any further exposure of CP influence within industry. Motion Picture Alliance held anti-Communist meeting on 3/31, but MPA admittedly feeling hostile pressure from those who for one reason or another wish to minimize CP inroads. Screen writer ALBERT WEITZ has proposed bringing in attorney PAUL O'DWYER as additional defense counsel for "The 10" for his political influence, but present defense attorneys opposed to the idea as having no merit. Screen Writers Guild resolution to retain THURMAN ARNOLD as amicus curiae in any blacklisting suits by SWG members vs. studios has carried, and \$12,000 toward ARNOLD's \$35,000 fee has been raised through voluntary contributions. GEORGE PEPPER, Communist executive director of ASP Division of PCA, has transferred to NY to direct "Professionals for WALLACE" movement. In the east, ASP may divorce itself from PCA to satisfy certain elements within PCA who are not too strong for WALLACE movement. In California, PCA may merge with Independent Progressive Party movement as desired by CP leadership. Freedom from Fear Committee still active in propaganda efforts and raising defense funds for "The 10." Communist-dominated Peoples Educational Center in Hollywood has gone out of business until fall due to a combination of lack of funds, eviction from quarters, and partial exposure by TENNY Committee. CP locally active in directing campaign to build up and sell one of its principal fronts, Civil Rights Congress. Committee of 1000 not yet organized in Los Angeles. Actors Laboratory currently staging the production "All My Sons" at Hollywood Playhouse with CP-dominated cast.

REFERENCE: Bureau file 100-138754
Report of SA Marcus M. Bright, Los Angeles, 3/16/48.

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DETAILS:

This is a joint report made by SA's Marcus Bright, Fred Dupuis, Emmett C. McGaughey, Bernarr M. Ptacek, and Leslie F. Warren.

NOTE: The paranthetical designation (CP, CNDI LA ----) immediately following certain names in this report will designate that the individual is or has been a known Communist Party member together with the symbol number of the source of this evidence.

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GENERAL

[] has furnished the following observations regarding the general situation within the motion picture industry during the past thirty days, based on his general knowledge of Communist Party tactics and his numerous contacts in the Hollywood area.

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There has been no appreciable increase in production of motion pictures in the Hollywood studios, and concurrently there has been no increase in employment of the workers in all crafts. As a matter of fact, there appears to have been some increase in unemployment because of a cutting of expenses and picture costs on that production which is still going on.

While this situation is due, on the surface, to economic causes, it is the opinion of [] that a very definite cause of low production and employment is of a political character, stemming from Communist world activities and the involvement of the Hollywood motion picture industry therein. In one sense, the present situation is the result of many years' radical and Communist exploitation of motion pictures and the studios for their purposes.

The present embarrassing situation in which Hollywood finds itself derives from two basic sources: (1) the curtailment of foreign markets in those countries where Russia has set up satellite nations, and (2) public opinion within the United States which looks upon the Hollywood studios as a hotbed of Communist activity. While these two factors are recognized by the top executive structure of the industry, no real effort is being made to curb the activities of those individuals who have brought about the situation within the industry. As a matter of fact, efforts are still being expended to hush up any investigation or exposure of the involvement of the industry in activities inimicable to the interests of the government of the United States. In fact, it is now fairly apparent that those who control employment within the industry, and hence the producers themselves, emphatically frown on any person or persons employed in the industry who openly oppose Communists or the Communist Party.

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In connection with this matter, informant pointed to a meeting of the Motion Picture Alliance for the Preservation of American Ideals which was held at the American Legion hall in Hollywood on March 31, 1948. A report by JAMES K. MC GUINNESS, MGM executive, representing this anti-Communist group, stated that anyone who stuck his neck out by fighting the Hollywood Communists would have to make great sacrifices in his personal affairs; that it was a risk which he would have to take and one that he had realized from his own personal experiences might be costly.

The above-mentioned meeting of the Motion Picture Alliance is being referred to in more detail subsequently in this report.

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[] further observes that in another sense Hollywood is awaiting the outcome of the individual trials of the ten screen writers who are to be tried for contempt of Congress. Informant believes that the outcome of the trial of the first defendant, JOHN HOWARD LAWSON, may largely determine the character of future Communist strategy in the Hollywood studios.

Informant continued that meanwhile many of the more vociferous Communist advocates within the industry have become less vocal. Some of them have resigned their positions in the labor unions "in the interest of unity." However, informant believes this is merely a temporary tactic. He says the same situation prevails as a result of the Kearns Investigating Committee's investigation into the Hollywood studio strike situation and the Communist Party affiliation of HERBERT SORRELL. He believes this is also being held in abeyance for the time being.

Informant points out that the principal cause of the Hollywood critical situation stems from its involvement in political action by its outstanding personalities. Mr. ERIC JOHNSTON, representing the Hollywood Producers Association, has recently announced that the political viewpoint of anyone employed in the industry is his own personal affair and that the industry would not frown on any such activity in the interests of the industry. Informant points out that while this is technically correct it does not square with Mr. JOHNSTON's previous statement that any person taking part in Communist affairs would not only be discharged but would not be employed in the future.

Informant believes that right there is the crux of the matter; that is, whether or not the individual has the right and privilege to indulge in political activities that are basically disloyal to the government of the United States, such as those of a Communist. Mr. JOHNSTON has now said that he has, and in so stating Mr. JOHNSTON uses his prestige and influence in this direction, and that prestige and influence comes from his connections with the Hollywood motion picture industry. Mr. JOHNSTON, as spokesman for the Motion Picture Producers Association, must reflect the viewpoint of the association.

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[] further points out that in the political field of "left" politics Hollywood is represented by two organizations, both national in scope but with local branches, these being the Progressive Citizens of America (PCA) and the Americans for Democratic Action (ADA).

The PCA, according to informant, can be put down as a completely dominated Communist group. It functions openly in every activity, all propaganda efforts, and in demonstrations staged by the Communist Party openly or as an inspiring agency behind the scenes. This group openly espouses the cause of HENRY WALLACE as a presidential candidate on the so-called Third Party Program. The PCA, including the Hollywood Branch and all local subdivisions in southern California, sponsors and supports the meetings and conferences of the Independent Progressive Party of California. PCA was co-sponsor of the recent meetings of Senator GLENN TAYLOR held in Los Angeles.

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PCA supports the defense of the ten indicted film writers being tried for contempt of Congress, and it has thrown its complete support behind another organization set up for the defense of "the ten" called Freedom from Fear Committee. In fact, [] says the membership of the two organizations is practically identical as to individuals. Informant characterizes PCA as a true Communist front organization that runs true to form and in accordance with a pattern that is laid down by the Communist Party.

With regard to Americans for Democratic Action, informant observed that ADA is stated to be a liberal group with no affiliations with the Communist Party. In fact, the constitution of the organization states that it will permit no known Communists to become members of the organization. Informant points out that while this might be taken as evidence that the organization is anti-Communist, he suspects that the reverse may be true. He points out that the official literature of ADA has stated that it will not encourage anti-Communist opposition or a "crusade;" that in its literature it uses the same terms commonly used by the Communists, such as "red baiter," reactionary, Fascist, etc. ADA has officially condemned the investigation of Hollywood by the congressional committee and has labeled it as a "witch-hunting expedition," another typically Communist expression.

Informant notes that MELVYN DOUGLAS, motion picture actor, is the chairman of the southern California branch of ADA. In noting the names of some fifty-five members of the organizing committee of ADA in southern California, informant observes that there is not one of this group that to his knowledge has ever taken a direct stand in opposition to the Communist Party as a subversive organization; that in fact a majority of them have been members at one time or a of many Communist front groups over a long period of years.

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As typical of such individuals, informant points out the following who are affiliated with ADA but who have helped the Communist movement over this previous period:

MELVYN DOUGLAS - motion picture actor and husband of HELEN
GAHAGAN DOUGLAS
Dr. ELMER BELT - Hollywood physician
Dr. REMSON BIRD - president of Occidental College
CLYDE DOYLE - Independent Progressive Party candidate for Congress
PHILLIP DUNNE - motion picture writer
JOHN ANSON FORD - Los Angeles County board of supervisors
LOUIS LEVY - union organizer (ILGWU)
HENRY MEYERS - Hollywood promotor and publicity man
RONALD REAGAN - motion picture actor
ALLEN RIVKIN - writer
[redacted] - [redacted]
LEO ROSTEN - writer
[redacted] - [redacted]
[redacted] - [redacted]
WALTER WANGER - producer

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This informant states that he is strongly suspicious that ADA is another organization working "the other side of the street;" that it wittingly or unwittingly is performing what might be called "softening up" the situation into which the Communists can walk later. Informant points out that this tactic is being shown more clearly every day by what happens in Europe; that first comes the Social Democrats, then the Socialists, and then the "United Front." Informant believes that a careful watch will show that ADA, despite all its censure of the Communists, will actually take no action to halt the spread of Communism.

Informant repeated that the Motion Picture Alliance, already mentioned, and the only organized anti-Communist group in Hollywood, has been completely emasculated for all practical purposes; that it held its annual meeting on March 31 last as mentioned heretofore and will hold no more meetings for another year. MPA does not meet with the favor of the producers.

Informant states there has been no noticeable change in the Communist aspect of the Hollywood situation; that while the Communists are being more cautious they continue in their respective positions and new sympathizers are being obtained. It is constantly being emphasized that inasmuch as the Communist Party is a legal party any action taken against them in the industry is a violation of constitutional rights, and behind this platitude the producers and others permit further infiltration of the industry and use the prestige and influence of it in a so-called "liberal" program.

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it might change the attitude of the attorney general; further, that the ability of PAUL O'DWYER as a trial lawyer was excellent and he would be particularly effective before a jury.

According to CD-42, defense attorneys MARGOLIS, KATZ, and MARTIN POPPER, of Washington, did not think much of MALTZ's idea regarding PAUL O'DWYER and plan to take prompt steps to talk him out of it.

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It may be noted that on April 4, 1948 [] advised that ALBERT MALTZ had returned to Los Angeles from New York and that an emergency meeting of as many of "the ten" as possible was called at MALTZ's home on the following evening, April 5. Informant was unable to furnish the nature or reason for the emergency meeting, but it was felt entirely possible that it had to do with MALTZ's idea of bringing PAUL O'DWYER in to the defense at this late date.

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Reporting agent, together with SA Fred Dupuis, established a surveillance on MALTZ's residence on the evening of April 5, 1948 and were able to ascertain that some such meeting was in fact held although the exact results were not known. Agents personally identified the following individuals as they arrived in their respective automobiles and entered the MALTZ's home: ADRIAN SCOTT, HERBERT BIBERMAN, GORDON KAHN, SAM ORNITZ, and LESTER COLE. All of these individuals are among "the ten" indicted film writers and all of whom are known to have been members of the Communist Party and/or the Communist Political Association in 1944-45, according to CNDI LA 2900.

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ADRIAN SCOTT (C) The San Francisco Office has furnished information based on CNDI SF 1474 that film producer ADRIAN SCOTT on March 20, 1948 had been in contact with BARTLEY CRUM, of San Francisco, regarding a contemplated radio broadcast on the Palestine situation to take place within the next week or so. SCOTT suggested that Rabbi WISE, Professor EINSTEIN, and BARTLEY CRUM comprise the committee for the broadcast and that top talent for New York and Los Angeles be secured. According to SCOTT, the broadcast idea had been suggested by [] who would write the material but would not do any of the other work such as organizing, securing the people, or obtaining the necessary funds. BARTLEY CRUM suggested that they could secure labor leaders, senators, and governors to appear on the broadcast.

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With further regard to ADRIAN SCOTT, confidential source T-1 advised that subject has written a story entitled, "Joy to the World" which is being submitted to the studios as having been written by ALLAN SCOTT, his brother, although it was actually written by ADRIAN. This is the first indication that the "unfriendly ten" may be writing under aliases or submitting scripts under other names.

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EDWARD DMYTRYK - Confidential source T-3 has advised that film director EDWARD DMYTRYK was planning a trip to Europe in spite of the forthcoming trials of "the ten" in Washington, D. C.; that he planned to take film actress JEAN PORTER to Europe with him, and that the two expect to be married sometime in April over the protest of the girl's mother.

T-3 quotes DMYTRYK as stating in a recent conversation at which T-3 was present that he would never be brought to trial for contempt of Congress for the reason that the first defendant to be tried, JOHN HOWARD LAWSON, would be acquitted and the cases against the other defendants would be dismissed accordingly. T-3 further quotes DMYTRYK as characterizing the Thomas Committee's contempt charges as ridiculous and unconstitutional and that he, DMYTRYK, "would go down in history" as one of the participants in the un-American hearings.

ALVAH BESSIE - BESSIE has apparently been repeatedly used by the Freedom from Fear Committee as one of its sponsors representing "the ten" at functions sponsored by the committee to raise defense funds. Typical of such functions was one reported by confidential source T-4, who attended a gathering at the home of Mr. and Mrs. SIDNEY HARMON, North Hollywood, California on April 3. Invitations to this affair announced that ALVAH BESSIE would report the latest developments in the struggle of "the ten" against the "THOMAS-RANKIN drive to control the screen."

T-4 advised that HOWARD DA SYLVA, (CP, CNDI LA 2900) acted as program director and presented the story of ALBERT DREYFUS, who was tried for treason by the French government. DA SYLVA thereafter introduced ALVAH BESSIE, whose talk compared the United States Government to Hitlerism, stating that the first move in that direction is the control of the movie industry by dictating what type of pictures they shall produce. He told the audience of some eighty to one hundred persons that they would be forced to see pictures of the "Iron Curtain" type in the place of pictures like "Gentlemen's Agreement." BESSIE also stated that the Thomas Committee considered subversive such plans as school lunches for children, nursery schools, and all types of cultural education.

According to T-4, complete recordings of the un-American committee hearings were presented containing testimony of ALVAH BESSIE, JOHN HOWARD LAWSON, and the others.

GORDON KAHN - On April 7, 1948, T-3 reported a conversation which took place between GORDON KAHN, one of the "unfriendly ten," and screen producer SAM MARX. MARX had asked GORDON KAHN recently how it could be that the two of them, he and KAHN, had attended school together in New York City, entered the motion picture business apparently at the same time, and had now drifted so

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far apart politically. KAHN's reply was that he considered MARX to be an intellectual hypocrit, adding that he, KAHN, felt very keenly that there should be equality for all people and he intended to fight for this ideal-- if necessary go to jail for it and even die for it. MARX conceded to KAHN that such an ideal was all right, but asked why KAHN did not feel he could work for this ideal within the framework of the American constitution and through organizations existing in this country without taking orders from a foreign government. KAHN's reply to this question was that he would take orders from anyone in whom he believed.

HERBERT BIBERMAN - Investigation reveals that HERBERT BIBERMAN continues to be the directing influence behind the Freedom from Fear Committee set up in Hollywood since the Washington hearings for the purpose of raising funds for the defense of "the ten." BIBERMAN was one of those present at the emergency meeting held at the residence of ALBERT MALTZ on April 5, already mentioned.

JOHN HOWARD LAWSON - LAWSON left Los Angeles on April 2, 1948 for the east and the opening of the Hollywood contempt cases. LAWSON is to be the first defendant tried, and the outcome of his trial is being watched closely by the other defendants. It may be noted that apparently arrangements for LAWSON's departure were made by LORRY TITELMAN [CP, CNDI LA 3200] of YCA, who advised him that he was to leave for New York City on April 2. LAWSON was to spend most of his time prior to the trial in New York City and would go to Washington for the trial on April 12.

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SCREEN WRITERS GUILD

T-5 stated that the Screen Writers Guild voted to retain THURMAN ARNOLD and his law firm to represent the Guild as an "amicus curiae" in the legal proceedings forthcoming against the so-called "unfriendly witnesses." The Guild held a meeting on March 23, at which time it voted to uphold the action of the board, and the latter announced that over \$10,000 had already been collected as voluntary subscriptions from Guild members as a contribution toward the \$35,000 ARNOLD fee. The group was told that application had been made to the Treasury Department for a ruling permitting donations made to the ARNOLD fund to be deducted from income tax. It was the informant's opinion that the Communists in the SWG were anxiously awaiting the ruling of the Treasury Department.

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[redacted] has been checking through the writers employed by him in an attempt to get further information along these lines and has been in contact with Senator BALL, who expressed interest in this matter, according to the informant. The informant was told by Senator BALL that investigation on his part at the Seat of Government had failed to reveal any request for exemption on this matter in the name of the Screen Writers Guild.

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T-5 does not know whether the request was made in the name of the Guild, but believes this to be the case because union dues as such are deductible from income and dues of the Screen Writers Guild are set by its constitution so it is his opinion that any amount contributed in excess of the established dues would constitute a deductible item, if this plan succeeds.

The informant on April 13 said that he had recently been told that the fund now exceeded \$12,000 contributed by voluntary subscriptions. [redacted] stated that he had learned that application had actually been made to the Treasury Department on February 10, 1948, but he was unable to determine in what name this was made.

In connection with the attempt to collect funds from the members of the SWG, the organization issued a letter on March 11 in which it asked for voluntary contributions to defray the expenses of the firm of ARNOLD, FORTAS, and PORTER. The letter makes no reference to the fact that any contributions could be considered deductible nor that any move is underway in an attempt to get a ruling of this kind out of the Treasury Department.

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MOTION PICTURE ALLIANCE

The Motion Picture Alliance for the Preservation of American Ideals, commonly called MPA, is an organization made up of motion picture personalities including executives, producers, writers, and labor union figures set up several years ago for the purpose of combatting Communism within the motion picture industry. The organization has consistently drawn the antagonism of the Communist elements and its effectiveness in its avowed purpose has been varied. It is noted that certain figures connected with the MPA were among those witnesses who cooperated with the congressional committee investigating Communism in Hollywood during the Washington hearings last fall. ~~CONF. INFO.~~

As has heretofore been pointed out by [redacted] MPA has apparently been receiving considerable adverse pressure since the Washington hearings.

On the night of March 31, 1948, MPA held an open meeting in the form of a lecture program at the American Legion hall in Hollywood. The chairman of the program was screen actor ROBERT TAYLOR, current president of MPA, who was one of the so-called "friendly witnesses" subpoenaed by the Thomas Committee for the Washington hearings.

TAYLOR opened the meeting commenting upon the fact that the world is and has been at war for the past few years and described this new type of warfare which originated about thirty years ago as warfare "to capture the mind." He cited examples of its use in the subjugation during recent years of the countries in eastern Europe, the last victim falling to the so-called

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"thought troops of the Soviet" being Czechoslovakia. TAYLOR condemned the Communist's sinister use of trick words and phrases and mis-statements as well as outright lies--their latest being the allegation that "CHRIST was the first Communist."

With reference to the motion picture industry, TAYLOR commented that it would be ridiculous to say that this industry is the most infiltrated group and that it would be equally ridiculous to say that the expulsion of the ten film writers cited for contempt of Congress would stop the infiltration by Communist elements. He said the new type of competent warfare must be education, and he charged the movie industry with the responsibility of leading the way in this direction due to its position as the most important vehicle in carrying ideas to the public.

He emphasized the seriousness of the world situation and pointed out the "real danger of losing our freedom through this new type of thought war." TAYLOR informed the audience that anyone may write to the Motion Picture Alliance for books and articles on subversive propaganda.

The next speaker was JOHN KLOSER, screen writer. He announced the newly elected officers of MPA as ROBERT TAYLOR, president; and ROY BREWER, of IATSE, and screen writer MORRIS RYSKIND, along with several others, to the board of directors. KLOSER declared that Communism would never be eradicated by merely denouncing it.

The next speaker was ERIC PRIDONOFF, who was a member of the American Embassy in Yugoslavia. PRIDONOFF opened by pointing out the great mistake made by the United States in recognizing Russia in 1932 and giving them an opportunity to send spies to this country. He dwelt on the type of propaganda being used by the Communist Party, directing most of his attention to the Party's chief field of operation--its infiltration of the minority groups.

He referred to such organizations as the Society for Protection of Foreign Born, Institution for Protection of Minorities, and Committee for Protection of Minorities in America. He maintained that minorities in the United States need no protection--that the American constitution accomplishes this. He said that as a member of the American embassy in Yugoslavia he gained first-hand knowledge of the manner in which the Communists in that country betrayed the Jews, one of the minorities which they profess to be out to protect.

He recalled that the homes of Jews were pointed out by the Communists to the German troops and as many as ten thousand were taken from their places of residence and placed in concentration camps; that in Bulgaria similar incidents occurred, and that the same was also true in the case of Poland. In

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the latter country, the Jews at first retreated to the east as the Germans advanced into their country; however, they soon learned that they would be given no shelter by the Russians and were driven back ahead of the Russian advance, the same as other Poles.

Following PRIDONOFF, JOHN KNEZEWICH, identified as the former head of the Army-Navy Joint Intelligence Staff for the Balkan countries during the last war, announced that the matters about which he would talk were facts within his own knowledge. He explained to the audience the basic policy of the Communist Party, that of infiltrating into every group and organization, including high offices such as the State Department and the military organizations. Their friends in these high places need not necessarily be Party members, but merely fellow travelers. He claimed to be aware of the fact that there had been many such individuals in the OSS. He severely criticized Messrs. ROOSEVELT and CHURCHILL for "selling out to STALIN" at Teheran. He maintained that the countries of Poland and Yugoslavia were "sold down the river" by our foreign policy.

He said that the first thing the Communists did in coming into these countries was to set up their system of commissars, followed by the establishment of Communist schools. The children were taught to inform on their parents for rewards of candy. He enumerated all the eastern European countries which have fallen to Russia as a result of our "blundering along with the British." He called attention to the fact that in none of these European countries taken over by the USSR was there more than 2 per cent Communists among the population.

RAYMOND BOOTH, executive secretary of the Los Angeles Council for Civic Unity, was the next speaker and denounced the Communists and their so-called "softening up process" by which Communism has succeeded in taking over certain countries of eastern Europe. This process, he said, involved (1) infiltration into national minorities, (2) creating a mistrust of established institutions, (3) developing a feeling that the Communists alone can be trusted to save the minority.

BOOTH referred specifically to two methods used by the Party; (1) to infiltrate and take over the minority groups, (2) to establish parallel organizations with like-sounding names, if the first method fails. He cited the following examples: the Council of Civic Unity at Los Angeles was successful in preventing Communist infiltration of the group, and as a result the Party established an organization called "Mobilization for Democracy."

Similarly, the Communist Party was unsuccessful in infiltrating the Jewish Labor Committee of Los Angeles, whereupon it promptly founded the Jewish Labor Council. BOOTH charged that this latter organization neither represents

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labor nor the Jews but is active only on behalf of the Communist movement and is currently engaged in a smear campaign.

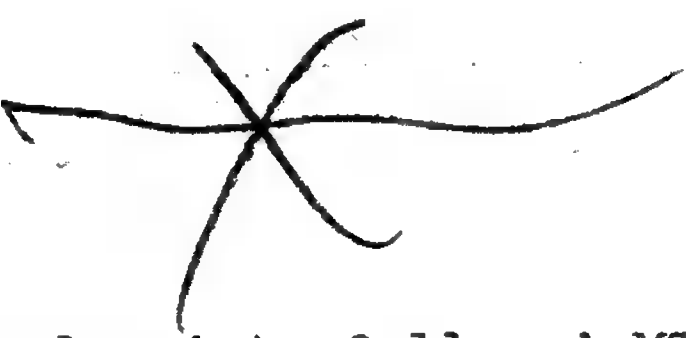
BOOTH further cited the ~~American~~ American Civil Liberties Union, parallel to which the Communist Party in Chicago established the American Civil Rights Congress. When they were unsuccessful in a drive to dominate the National Association for the Advancement of Colored People, the Party established the National Negro Congress as a substitute. BOOTH declared that in order to fight a winning battle against the Communist tactics, it was necessary to fight them with clean hands and make democracy work at home and at the same time be scrupulously accurate in calling names and places.

The next speaker was ROY M. BREWER, west coast representative of the IATSE, which is the most powerful labor organization within the motion picture industry. BREWER was credited with making it possible to continue work in the industry without having to be members of the Communist Party, and he was introduced as the individual who had saved the motion picture industry from the Communists. In his talk, BREWER mentioned the "character assassination" methods by which the Communists tried to bring discredit upon the Motion Picture Alliance.

He charged that all of the Communist activity had been toward making the motion picture industry a stooge for the Party. The fight to eradicate Communists, he said, must be a continuous one, inasmuch as "history has taught that the Communists never quit and will attack again and again." He charged that the principal Communist conspiracy in Hollywood was the infiltration of the labor groups dating back to 1934 and the infiltration of the talent guilds by which tactics they hoped to seize control of the entire industry. He cited the 1945 strike within the industry as one of the peaks of the Communists' endeavors and explained that there was actually more than just a Communist issue in the strike. He pointed out, however, that this is always the case; that there is always another issue involved because the Communists know they cannot win on the issue of Communism alone; that this same tactic is used by them in the minority groups.

The next speaker was Mr. JAMES K. MC GUINNESS, executive at Metro-Goldwyn-Meyer, who was one of the original founders of MPA. MC GUINNESS indicated that anyone "who stuck his neck out" by fighting the Hollywood Communists would have to be prepared to make great sacrifices in his personal affairs; and that it was a risk which he would have to take and one that he realized from his own personal experiences might be costly. He said that too many people are in a questioning frame of mind: "What has America done for me lately?" and he offered the suggestion that the people start asking themselves: "What have I done for the country lately?"

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HEDDA HOPPER, a movie newspaper columnist, followed MC GUINNESS. She referred to the Communist "cry babies" of the Screen Writers Guild who are crying, "Persecution." She characterized their drive to raise a \$70,000 defense fund for the indicted film writers as a drive to make the United States safe for Communists. Miss HOPPER introduced AUDIE MURPHY as the most decorated serviceman in the Second World War. He commented on the attempts being made by the Communists to infiltrate veterans organizations.

The guest speaker of the evening was EDWARD A. HAYES, past national commander of the American Legion. He claimed he had fought Communism for over thirty years. In order to fight it efficiently, he said one must know the tactics employed by the Party. He emphatically denounced any official of the motion picture industry who would fail to expel any employee in the industry believing in the overthrow of the American form of government. He expressed the opinion, "It isn't so much the insurrection of the ignorant in this country that we need fear. It is the laxness of the intelligent." He concluded by pointing out that under our system of government we have made more progress in one hundred and seventy years than was made by all the other countries in over seventeen centuries.

PROGRESSIVE CITIZENS OF AMERICA (PCA)

It has been learned by appropriate pretext contact with PCA headquarters in Hollywood that GEORGE PEPPER (CP, CNDI LA 2900), the heretofore executive director of the Arts, Sciences, and Professions Division of PCA, has left Los Angeles and gone to New York as executive secretary of the New York branch of PCA. Considerable investigation at Los Angeles regarding PEPPER personally has shown him to have been one of the most active members of the Party's cultural groups in Hollywood for a number of years. He has always been a close contact of JOHN HOWARD LAMSON, with whom he has consistently conferred over policy matters. Prior to the formation of PCA, PEPPER was active in the Hollywood Independent Citizens Committee of Arts, Sciences, and Professions as well as in the forerunner of that organization known as the Hollywood Democratic Committee. The New York Office is being advised separately concerning PEPPER and his background.

The Boston Bureau Office has furnished information based on Boston informant TS-215 which confirms the transfer of GEORGE PEPPER from Hollywood to New York, where PEPPER is said to be currently the organizer of the "Professionals for WALLACE." It further appears from information furnished by this informant that a movement is in progress, at least in the east, to divorce the Arts, Sciences, and Professions Division from PCA and from the ASP Council as a separate organization. Apparently the necessity for such action has been occasioned by the reluctance of PCA membership to continue affiliation in that organization when such activity constituted political

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activity on the part of HENRY WALLACE. Certain figures heretofore active in PCA have resigned therefrom, notably [redacted] who has submitted his resignation from PCA because he did not want to be publicly associated with the WALLACE campaign. At the same time, according to [Boston source TS-215, [redacted]] has expressed a desire and willingness to affiliate himself with a separate ASP Council whose ideals would be identical with PCA but would be placed on a higher intellectual level. According to this informant, GEORGE PEPPER has said that some people have refused to affiliate with "Professionals for WALLACE" until such time as that committee was set up as a political organization and distinguished from the "cultural political" group which constituted the ASP Division of the PCA.


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It may be noted that in so far as the PCA organization at Los Angeles is concerned there have been no known steps to date to divorce PCA from its Arts, Sciences, and Professions Division. The ASP Division in Los Angeles has been consistently controlled by individuals who are known Communist Party members, as has been shown in previous reports. ASP has always been and, so far as is known at the present time, continues to be a division and integral part of Progressive Citizens of America. The PCA organization for southern California is under the direction of BERT WITT (CP, CNDI LA 3200). (u)

~~CONF.~~ ~~INFP~~ Recently, there has been some indication that PCA in California may merge with the Independent Progressive Party of California. A movement apparently on the part of the Communist Party to bring this about has been reported by [CNDI LA CL-1 and MX-2] although nothing official on the part of either organization has been announced to date. From information furnished by [CNDI LA MX-2] it appears that Communist leadership, at least in Los Angeles, is somewhat disgruntled over a suspicion that PCA leadership regards itself as independent of Party leadership. Local Party leaders interested in PCA seem to feel that better direction of both PCA and IPP could be secured by having only one leadership.

That some such merger is being considered is further verified by information furnished by the San Francisco Office based on [Confidential Informant SF-1425] According to this informant, LOUISE TODD LAMBERT, state legislative director of the Communist Party in California, has said that what the Communist Party eventually desires is to merge the Progressive Citizens of America with the Independent Progressive Party but that some of the PCA people do not want to do this and are going ahead and setting up more PCA chapters instead of IPP chapters; that the regional board of the PCA in southern California is the one that is raising the most obstacles to the merger; that there are some Democrats in southern California who still want to try to run HENRY WALLACE on a "Democrats for WALLACE Movement."

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The Communist Party has told the southern California forces that they should be the first to start the merger of the PCA and the IPP and that the PCA leaders must be shown that the IPP is a broader progressive organization than the PCA. According to LAMBERT, because of the fact that the PCA initiated the WALLACE Movement and urged him to run as an independent candidate the PCA leaders think they should have the leading control of the entire movement. Apparently the Party feels that there is a great need of the merging of PCA and IPP because of the great organizational talents that are connected with the former organization. LAMBERT maintained that the merger can be accomplished if PCA leaders are once convinced that the IPP is the broader of the two organizations.

The Los Angeles PCA most recently distributed a circular which charges the administration in Washington with stampeding the public into war hysteria. The circular is captioned, "Stop the Drive to War" and shows a cartoon of General MAC ARTHUR astride a hybrid animal representing the Democratic donkey and the GOP elephant, underneath which is the caption, "Hell Bent for War." The circular urges the public to save the peace by wiring the various congressmen in Washington telling them that selective service and the local draft boards will not save the peace; that a new world war will not save the peace; that unilateral action by the United States will not save the peace; but that action through the United Nations will save the peace.

FREEDOM FROM FEAR COMMITTEE

This committee, with headquarters at 6674 Yucca Street in Hollywood, continues to be the most active group raising funds for the legal defense of "the ten." As has been previously reported, the committee's efforts are directed by HERBERT BIBERMAN (CP, CNDI LA 2900) and one of "the ten" as well as PAULINE LAUBER, also known as Pauline Lauber Finn (CP, CNDI LA 2900).

So far as can be ascertained, LAUBER is still in New York, apparently on the committee's business there.

The Freedom from Fear Committee has recently distributed widely a letterhead bearing the caption, "Committee for Hollywood on Trial, 133 West Forty-fourth, New York, New York." This letter, dated April 1, 1948, announces that on April 12 ten screen writers and directors indicted during the Hollywood investigation go on trial for defending what they consider their rights under the Constitution. The letter further announces that GORDON KAHN, the brilliant screen writer, has written "Hollywood on Trial, a factual account of that famous investigation, but more dramatic than the most exciting fiction." According to the letter, the book will be published on the day the trials begin. The letter urges that everyone order a copy of the book and send a second copy to a public figure he may chose. This letter is signed by JOHN LARDNER,

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chairman of the Committee for Hollywood on Trial. JOHN LARDNER is possibly the brother of RING LARDNER, JR., one of "the ten." Attached to the form letter is an order blank for the purchase of one or more copies of the book. The names of the ten indicted screen writers are listed on the letterhead.

One of the methods by which the Freedom from Fear Committee in Hollywood is raising funds, in addition to donations from friends and sympathizers, is by holding various social functions to which one or more of "the ten" appear. A typical gathering of this sort was announced recently by printed invitations from the Freedom from Fear Committee inviting the recipients to the home of Mr. and Mrs. SIDNEY HARMON, at 4338 Bellaire Avenue, North Hollywood, California on April 3. The invitation announced that ALVAH BESSIE would report on the latest developments in the struggle of "the ten" against the THOMAS-RANKIN drive to patrol the screen. Those attending would be expected to contribute \$1, according to the invitation.

Confidential source T-4, who attended the gathering, reports as follows:

The party was held to raise money for the ten writers who are to be tried for contempt of Congress. HOWARD DA SYLVA (CP CNDI LA 2900) acted as program director. Approximately one hundred people attended. Screen writer ALVAH BESSIE gave a talk in which he compared the present American government to Hitlerism and charged that the administration was taking the first step in that direction in attempting to control the motion picture industry. Complete recordings of the testimony of ALVAH BESSIE, JOHN HOWARD LAWSON, and the others before the House committee were presented. Registrations for the Independent Progressive Party of California were sought among the gathering by one of those present. Most of the guests appeared to be connected with the motion picture industry in some manner.

A recent pamphlet put out by the Freedom from Fear Committee, entitled "How Much is Your Freedom Worth" sets forth what purports to be the estimated expenses which the trials of "the ten" will entail. These expenses include legal fees for six lawyers, research for legal briefs, subpoenas and expenses, transcripts, court costs, etc., public relations, totaling \$60,000. To date, \$15,110 has been raised through contributions at the HARLOW SHAPLEY testimonial dinner in Beverly Hills on March 5, 1948, leaving a deficit of \$44,890 to be raised.

The pamphlet maintains that the ten Hollywood writers are standing between the THOMAS-RANKIN Committee and the American heritage of secret ballots; that the ten are challenging the committee's right to destroy the First Amendment; that through "the ten" the civil liberties of the public at large will be defended and the black list within the motion picture industry halted.

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The pamphlet urges all interested to donate funds and raise more funds among friends and instructs that contributions be sent to the Freedom from Fear Committee in Hollywood.

Another circular recently distributed in front of theatres in Los Angeles by the Freedom from Fear Committee calls attention to the theatre-going public that the motion picture production "Naked City" was written by ALBERT MALTZ, one of the Hollywood ten blacklisted by the motion picture industry at the command of the Thomas-Rankin Committee. The circular urges that the audience demand that the motion picture producers end the black list in Hollywood and at the same time donate funds for the defense of the indicted film writers. Attached to this circular is a form addressed to LOUIS B. MAYER, of MGM Studios, as chairman of the Producers Screening Committee advising MAYER that the person signing the form had seen the picture "Naked City" and that Writer ALBERT MALTZ should be honored by the industry, not blacklisted.

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CNDI LA JO-1 advised that SUE LAWSON (CP, CNDI LA 2900), wife of Writer JOHN HOWARD LAWSON, has been particularly active in soliciting donations to be sent to the Freedom from Fear Committee and urging her contacts to sell the book, "Hollywood on Trial." On April 9, this informant advised that SUE LAWSON had conferred with American Youth for Democracy leaders with regard to the sale of the book, particularly since she realized that AYD was in no position to contribute much in the way of money.

PEOPLES EDUCATIONAL CENTER (PEC)

Previous reports have referred to the complete Communist domination of the Hollywood Adult School, known as PEC, located at 1717 North Vine Street. It has been learned since the last report, however, that the owners of the property at this address have been endeavoring to get PEC out of the premises for some time. The owner has finally engaged a lawyer to serve them with a notice on the grounds that the owner desired to turn the quarters into office space.

Confidential Source T-6 advised that SIDNEY DAVISON (CP, CNDI LA 3200), who is the head of PEC, has indicated that PEC is unable to find other quarters and is therefore closing up for the time being with the intention of reopening in the fall of 1948.

Source T-7 has learned and reported, however, that according to DAVISON PEC no longer has sufficient students to enable the school to pay expenses. The reasons for PEC's termination of operations at this time, however, is possibly due to a combination of reasons, including a shortage of income, lack of quarters, and the publicity it acquired through recent

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hearings of the California Legislative Committee on Un-American Activities in Los Angeles.

It may be noted that whereas the catalog of the PEC for the fall term of 1947 listed among others the names of EDWARD DMYTRYK, ADRIAN SCOTT, and HERBERT BIBERMAN as instructors, the winter catalog for 1948 omitted the names of these individuals as PEC teachers in motion picture work.

(u) ~~(S)~~ CIVIL RIGHTS CONGRESS (CRC)

According to ~~(S)~~ (u) CNDI LA CL-1, Civil Rights Congress continues to be one of the most important Communist fronts so far as the Communist Party locally is concerned. The domination and complete control of CRC by the Communist Party has been outlined in previous reports, and direct supervision of its activities is the responsibility of [redacted] (CP CNDI LA 2529). ~~(S)~~ (u) CONF. INFO.

A recent addition to the local CRC staff has been [redacted] as [redacted] [redacted] who recently came to Los Angeles from Detroit and who, according to information furnished by the Detroit Office, is a known Party member. ~~(S)~~ (u) CNDI LA MX-2 advises that [redacted] was in recent conference with NED SPARKS, top functionary of the Communist Party in Los Angeles regarding her duties in connection with CRC and her eventual replacing of [redacted] as [redacted] [redacted]

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According to ~~(S)~~ (u) CNDI CL-1, NED SPARKS regards CRC as most important to the Party organization and is endeavoring to stabilize CRC so that it can stand on its own feet and will not have to lean so heavily on the Party. The need of the Congress at the present time appears to be funds. According to SPARKS, a drive for sustaining funds is necessary along with a campaign for CRC built around such issues as the Government's deportation proceedings, police brutality, and the Government's loyalty program.

SPARKS has instructed [redacted] and [redacted] to find the best way of presenting and selling CRC and its activities to the public. The local Communist Party is intensely interested in building up the Civil Rights Congress as one of the Party's most important arms.

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The most recent issue in which CRC has been active in the Los Angeles area has been the Government's deportation proceedings against certain Communist figures in the east. As a direct result of CRC agitation and maneuvering, a delegation of individuals representing labor unions, National Lawyers Guild, and a Civil Rights Congress called on United States Attorney JAMES CARTER in Los Angeles on March 10 for the purpose of protesting the Government's deportation proceedings against JOHN WILLIAMSON, FERDINAND SMITH, and other Communist figures in the east. Heading the delegation which called on the

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United States Attorney were [redacted] (CP, CNDI LA 3200) of the Fur Workers Union; [redacted] (CP, CNDI LA 3200) of the National Lawyers Guild; [redacted] (CP, CNDI LA 2529) of Civil Rights Congress; and [redacted] (CP, CNDI LA 3200) of the Daily People's World.

At the same time, a picket line of some fifty individuals picketed the offices of the United States Attorney on the outside.

According to [redacted] (u) CNDI LA JO-1, the above-mentioned [redacted] directing CRC activities, recently was contacted by JOHN HOWARD LAWSON to advise him that CRC was presenting a political play at a Los Angeles auditorium on March 25 and 26 and that the theme of the play would be "civil rights, thought control, etc." [redacted] asked LAWSON if he would agree to be a narrator for a portion of the program. LAWSON declined to serve in this capacity, however, and instructed [redacted] to secure an actor from the Actors Laboratory.

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LAWSON advised [redacted] that he was going to get after some of the "PCA theatre group" and put the pressure on them. [redacted] said he also was going to start raising hell with STANLEY PRAGER (CP, CNDI LA 2900) and WILL LEE (CP, CNDI LA 3200). LAWSON further advised [redacted] that he would give some thought to the problem and would advise him further if he had any pertinent suggestions.

It may be noted that at about this same time there was observed on the blackboard at the People's Educational Center in Hollywood a note to attend the play "High Time" at the Embassy Auditorium on March 25. A newspaper clipping from the California Eagle on March 18, 1948 dealt with the production "High Time," characterizing it as a political-musical review under the auspices of the Civil Rights Congress for the purpose of raising funds for the defense of the "unfriendly ten," motion picture figures indicted for contempt of Congress. The production was presented by a cast of one hundred from the organization called, "People's Songs." The production poked musical and satirical barbs at labor baiting, thought control, and racial discrimination. According to the newspaper article, among those who participated were the above-mentioned STANLEY PRAGER, WILL LEE, and LES PINE (CP, CNDI LA 2900).

ACTORS LABORATORY

On March 25, 1948, the Actors Laboratory announced the west coast premiere of the play "All My Sons," which was written by ARTHUR MILLER, of New York, and received New York Critics' Circle Award. The Actors Laboratory put on the play beginning on that date for a run at Las Palmas Theatre in Hollywood and announced as among the cast GEORGIA BACKUS (CP, CNDI LA 2900), also known as Mrs. HARMON ALEXANDER; ROMAN BOHNEN (CP, CNDI LA 2900); LLOYD

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BRIDGES (CP, CNDI LA 2900); [] (CP, CNDI LA 2900, under the name []).

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According to information furnished by the New York Office, the writer of this play, ARTHUR MILLER, is also a known Communist Party member in New York based on information furnished the New York Office by a highly confidential source.

COMMITTEE OF 1000

There is as yet no indication that the Committee of 1000 has set up an organization in the Los Angeles area to date. According to pretext contact with PCA headquarters in Hollywood, the Committee of 1000 is still in the formative stage in the east, and neither its sponsor list nor board of directors is complete, and it has no chapter headquarters in Los Angeles at this time.

MISCELLANEOUS

Confidential Informant [] has advised that on March 6 last a friend of his [] visited at the home of HARRY KURNITZ, screen writer. In attendance also were CLIFFORD ODETS, the writer, and ODETS' wife. The group opened the evening listening to the music of HANS EISLER. The group also indulged in a discussion of HARRY BRIDGES and his case, and they took [] to task for being a "reactionary Fascist." According to her story to the informant, ODETS was preaching Communism most of the time.

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Screen actor PETER LORRE and his wife were there, and according to [] LORRE's wife stated that they were Communists. During the course of the evening, [] learned that ELIA KAZAN, director of the Academy Award picture "Gentlemen's Agreement," used to go the Actors Laboratory about two years ago and encouraged people there "to work for the cause;" that KAZAN used to organize and crusade for funds and addressed meetings along these lines at the Laboratory; that the young actors and actresses were encouraged to dress in shabby clothes so that they could be considered members of the proletariat. [] told the informant that JOHN HUSTON had urged her to get out of the Laboratory because of the Communist atmosphere there.

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According to [] the gathering at KURNITZS was also attended by ABE BURROWS (CP, CNDI LA 3200), radio actor, and his wife. BURROWS played the piano, and [] stated that this appeared to be a little group of intellectuals that met regularly and discussed Communist affairs, expressing great disdain for the average American and his system.

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LEAD:

LOS ANGELES DIVISION

At Los Angeles, California: Will continue to follow and report pertinent developments in connection with the Communist infiltration into the motion picture industry.

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Symbols have been used to conceal the identities of above sources,
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FILE No. 100-15732

REPORT MADE AT Los Angeles	DATE WHEN MADE 7/19/48	PERIOD FOR WHICH MADE 7/1-15/48	REPORT MADE BY MARCUS M. BRIGHT MT
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<p>SYNOPSIS OF FACTS: Hollywood Section of the Los Angeles County Communist Party appears to have undergone an organizational change with result that the so-called "cultural" groups in Hollywood are no longer organized as a sub-section of the Hollywood Section as formerly but now comprise the entire Hollywood Section with result that Hollywood Section is for the first time practically synonymous with "Cultural Section". Security consciousness is the by-word in Hollywood and no records of membership are kept according to JOHN STAPP, Hollywood organizer. PROGRESSIVE CITIZENS OF AMERICA has officially merged with INDEPENDENT PROGRESSIVE PARTY OF CALIFORNIA, with exception of PCA's Arts, Sciences and Professions Division, which theoretically divorced itself from PCA, did not join the merger, and claims to be a separate and non-partisan group called HOLLYWOOD ARTS, SCIENCES AND PROFESSIONS COUNCIL. The control of this group, however, remains in Communist hands, and JOY DARWIN, Party member and wife of GEORGE PEPPER, is the Executive Director. The HOLLYWOOD COUNCIL of ASP sponsored a three-day "Conference for Peace" a. k. a. "Survival Conference" in Hollywood on June 4-6. The HOLLYWOOD COUNCIL also, jointly with SPANISH REFUGEE APPEAL, sponsored a conference and mass meeting at Los Angeles on June 28 to "stop the imprisonment of the executive board of J. A. F. R. C." Communist influence dominant in both conferences. Screen Writers Guild has entered suit against the producers and ERIC JOHNSTON seeking an injunction against the industry's "no Communist hiring policy". Screen Cartoonist Guild has fired Communist Business Agent, defeating Communist influence in that guild for first time. For all practical purposes Communists in motion picture industry have gone underground.</p> <p>REFERENCE: Bureau file 100-138754</p> <p>DETAILS: This is a joint report of SAS FRED G. DUPUIS, EMMETT C. MCGAUGHEY, IRVIN WEEKS, LESLIE WARREN and MARCUS M. BRIGHT.</p>			
APPROVED AND FORWARDED: <i>[Signature]</i>	SPECIAL AGENT IN CHARGE	DO NOT WRITE IN THESE SPACES	
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THE HOLLYWOOD SECTION - COMMUNIST PARTY

From information recently received from sources considered reliable and particularly from [CNDI LA 3000], the Communist Party of Los Angeles County has again made some changes in the organizational structure of its sections to some extent. *qu*

As of June, 1948, the county organization consists of seventeen sections which is a numerical increase. The change toward additional sections, however, does not necessarily indicate increased Party strength; and it is believed that the reason behind it is a desire of the Party to "concentrate" its membership in so far as seems logical, whereby a particular section will be composed more of those members employed in a certain type of industry or have certain union affiliations. *qu*

It has been noted that this concentration has been extended even down to the branch or club level; as for instance, the so-called DEWEY - DAVIS Club of the Hollywood Section, which is comprised almost exclusively of doctors and physicians, while those members of the Party who are attorneys are assigned to the Engles Club. At the section level the most recent example of this "concentration" process are the HAYWOOD and MORGAN HULL Sections which are now comprised respectively of CIO and AFL members of the Communist Party. *qu*

With respect to Hollywood, [CNDI LA 3000] has furnished information recently which indicates that the Hollywood Section now consists only of the so-called "cultural" and professional Party people. This includes not only the writers, actors, and directors and other Party people within the motion picture industry, but also the doctors, lawyers, scientists, and other similar professional groups. *qu*

From the standpoint of Party organization in Hollywood, this has not been true heretofore. As has been reported in the past, the Hollywood Section formerly comprised a geographical area rather than a concentration, and the section was divided into three sub-sections; namely, Cultural, Community, and Industrial. Under the present organizational setup, therefore, it appears that for the first time, at least for the present, the term Hollywood Section is virtually synonymous with Cultural Section because of the character of its membership concentration. *qu*

[CNDI LA 3000] recently obtained certain figures released by the Los Angeles County "Org. Dept." of the Communist Party, having to do with the current recruiting drive of the Party in this country. These figures purport to show the sections' standings in the drive from a standpoint of recruits obtained as of June 1. The figures indicate a county quota or goal of 505 new recruits being sought. *qu*

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As of June 1, 52 new recruits (10.3%) had been signed up by all sections. The Hollywood or "Cultural" Section is listed as having a quota of 25 recruits to be obtained during the drive and it is significant to note that as of June 1, last, the Hollywood Section had not recruited a single new member of its quota. *RW*

It is believed, although it is not confirmed at this time by any other source, that the lack of success in the recruiting drive by Hollywood may be due largely to the Congressional investigation into subversive activities in Hollywood last fall, together with the uncertainty as to whether such official inquiries may be renewed. Whether the exact reason for lack of recruiting success may be due to hesitancy on the part of new prospects to "sign up" or disinclination of the membership in Hollywood to risk exposing themselves by recruiting efforts, is not known. It is probably a combination of both.

In recent months investigation of the Communist Party generally has clearly indicated that it has taken on a definite program of security. In the Hollywood and so-called cultural groups "security conscientiousness" seems to be being taken even more seriously than elsewhere.

[redacted] advised that compared to the period during the war and up to the time of the House Committee on Un-American Activities investigation, the cultural groups in Hollywood are almost entirely underground.

[redacted] a cultural member of the Hollywood Section, advises for instance that JOHN STAPP, Party organizer for the Hollywood Section and functionary directly responsible to Party headquarters for Hollywood, recently told a small meeting of the Party's Radio Branch: b2
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"We are members of a cultural group in the Hollywood Section. We are organized so because of our abilities and industrial affiliations. Our aims and duties are identical with all other workers, but we are specialists and of greater individual importance at the moment because of our field in that we are educators and propagandizers..."

According to [redacted] at this meeting STAPP laid considerable stress on Party security; stating that no names of Party members are recorded and that membership cards and serial numbers have been discontinued. The Party membership was instructed to keep a constant vigilance against spies in the Party and against chance revelations of Party affiliations. Should a member be asked if he is a Communist, his answer under any circumstance is to be an unqualified "no". "There might possibly be certain conditions under which a member's identity as a Communist might be disclosed, but", said STAPP, "this would have to be with the approval of the Party itself".

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The informant advised that STAPP discussed briefly for the benefit of those present the matter of Party records, apparently as an important consideration to the subject of security. STAPP told them that all Party records, excepting those maintained by Communist Party headquarters, had been destroyed and that all Party cards as well as duplicates of those previously issued had likewise been destroyed.

STAPP indicated that each branch has a person selected at random whose job it is to memorize the names and addresses of the members of that branch. Any telephone numbers and similar data necessary to be maintained would be kept in a regular telephone or social notebook in alphabetical order intermingled with the names of friends and business associates so that there could be no positive identification of Party members as such. These individuals in their respective branches are charged with collection of dues and dealing directly with the Section Organizer (STAPP).

No information is exchanged by the branches and the members of one branch do not know the members of another. Any contact by the branches must be done through the Section Organizer.

[redacted] said it was his understanding from STAPP's remarks concerning Party records for the Hollywood Section that what records are "maintained by Communist Party Headquarters" are only those at National Headquarters in New York. STAPP was not particularly clear on the point, however, and no member attempted to ask for clarification.

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It may be noted, however, that through confidential informants, particularly [CNDI LA 100, LA MX-2, LA-3000,] and other highly confidential sources, it has been rather conclusively established that no membership records are maintained at the headquarters of the Communist Party in Los Angeles County. *QW*

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In a recent interview with [redacted] this informant has furnished the following observations concerning the general situation and recent developments of Communist activity within the motion picture industry. Although this informant is no longer a member of the Communist Party, he was a member of the Party during the middle 1930's when the Party first became active in the Hollywood motion picture industry. This informant was then and has continued to be a keen observer of the activities of known Party people, suspects, and sympathizers.

In the opinion of this informant, the most significant move in the past thirty days, although one which was not at all unexpected, has been the merger of the Progressive Citizens of America with the Independent Progressive Party (IPP). The informant pointed out that Progressive Citizens of America (PCA) itself was the product of a consolidation of two previous Communist controlled groups; namely, the Independent Citizens Committee of the Arts Sciences and Professions (ICCAASP) and the National Citizens Political Action Committee (NCPAC). In the Los Angeles area the actual merger of PCA with IPP was taken shortly after June 1, 1948, but was not officially announced until June 15, 1948.

The Southern California Branch of PCA went through the motions of taking a vote for its members on the question of merging with IPP and the announcement was made on June 16 that the proposal had carried. This was announced through a press release on that date in the "Daily Press" and the "People's Daily World".

(S) u The official announcement was under the statement of BERT WITT [CP - CNDI LA 3200] the Executive Secretary of the PCA, who will now (S) X u occupy the same position with the Southern California Branch of the IPP, with headquarters located at 426 South Spring Street in Los Angeles.

This dissolution of the PCA by its merging with the IPP included the general structure of the former PCA. However, one group which had been a subsidiary or division of PCA in Southern California was not included in the merger. Under PCA this subsidiary was known as the Arts, Sciences and Professions Council which was composed almost exclusively of persons employed in the motion picture industry in Hollywood.

The Arts Sciences and Professions Council has theoretically divorced itself from PCA and is now known as the Hollywood Arts, Sciences and Professions Council. It does not officially support the IPP or any other political group.

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[] observes, however, that this is a mere subterfuge because of conditions that have developed in Hollywood and the film industry during the last year. Investigation of Communism and Communists in Hollywood and the conviction of the first two of the ten film writers indicted for contempt of the House Committee on Un-American Activities, combined with the enormous amount of adverse publicity given the motion picture industry throughout the country, necessitated this action of permitting the Hollywood group to pretend non-partisanship. Its purpose was to temporarily counteract or rather not add to the notoriety already gained by Hollywood on the Communist issue.

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However, [] states that the Hollywood Arts, Sciences, and Professions Council can be expected to continue its usual type of activity it engaged in prior to the merger of PCA with IPP, and as individuals its membership will support all candidates endorsed or running for office on the IPP ticket.

The informant advises that efforts continue to be made to "white wash" the charge that Hollywood is a center of Communist conspiratorial which was the result of investigation by the House Committee on Un-American Activities. He stated that the heads of the motion picture industry have recently setup an organization called the Motion Picture Council under the chairmanship of DORE SHARY, until recently the production head of R.K.O. Pictures.

The stated purpose of this organization is to create better public relations for the industry. The real meaning and intent of the organization, however, according to [] is to cover up and play down all public information relating to Communist activities. Others composing this committee are the following:

ROY BREWER, Hollywood representative of the IATSE.

CECIL B. DEMILLE, Producer

Y. FRANK FREEMAN, Paramount Studios

WALTER WANGER, Producer

BEN MARTINEZ, Union Representative

RALPH CLARE, Union Representative

WILLIAM WYLER, Screen Writers Guild

GEORGE SEATON, representing the Directors

RONALD REAGAN, representing actors

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According to [redacted] at the last meeting of this group, several weeks ago, the proposal was made that EDWARD CHEYFITZ, now connected with the ERIC JOHNSTON Office, be made the Executive Director of this new group at a salary of \$30,000 a year.

The informant recalled that EDWARD CHEYFITZ was engaged in serious Communist activities during the period of the STALIN - HITLER pact as head of the International Dye Casters' Union - CIO when that union and CHEYFITZ were allied with the ~~American Peace Mobilization~~.

The proposal to hire EDWARD CHEYFITZ, however, has not yet been settled because of some union opposition, inasmuch as the proposal contains the provision that one-half of the \$30,000 salary is to be paid by the producers and one-half by the trade unions. The informant states that the unions do not seem to like the idea so far.

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Concerning Communist activity at the studio union level within the motion picture industry, [redacted] expressed the opinion that the Communists and their sympathizers have gone undercover.

The Conference of Studio Unions, the Communist block of unions under leadership HERMAN SORRELL, has for the time being ceased open activity. This follows the same pattern of avoiding the Communist question because of publicity adverse to the industry. Some of the leaders in the unions who are non-Communists have dropped out of sight, among whom [redacted] lists:

ED M. GILBERT [CP - CNDI LA 3200]

HELMER BERGMAN [CP - CNDI LA 3200]

NORVAL CRUTCHER (CP - CNDI LA 2900)

RUSSELL MCKNIGHT

FRANK DRDLIK [CP - CNDI LA 3200]

HARRY CARLISLE

IRVING WENTSCHIL

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and a number of others of lesser importance.

Informant observes that despite the protestations of the producers in Hollywood during the Washington hearings that they would clean up the situation, practically nothing has been done by them in this direction.

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HOLLYWOOD ARTS, SCIENCES AND PROFESSIONS COUNCIL

By a general letter, over the signature of HARLOW SHAPLEY, dated June 7, 1948, the National Council of the Arts, Sciences and Professions of New York advised its "Colleagues" that a new and decisive step was being taken, i. e. the establishment of an independent and permanent cultural-political organization called the National Council of the Arts, Sciences and Professions; that the Progressive Citizens of America had concurred in the decision, which was based on the fact that:

1. The Progressive Citizens of America was merging into the Third Party movement, and
2. Experience had shown that through an independent National Council of ASP special problems could be better dealt with and "we can better mobilize.....to act, independently and within the Wallace coalition, on those issues which are prerequisite to democratic culture for the American people"

Shortly after above letter was sent out the Arts, Sciences and Professions Division of PCA at Hollywood, California, advised its membership that the executive board had voted to maintain the ASP Council as an independent cultural organization based on the approach outlined in the SHAPLEY letter. This notice to the membership went out over the signature of JOY DARWIN, Executive Director of the Arts, Sciences and Professions Council.

JOY DARWIN is the wife of GEORGE PEPPER and both have a long history of Communist membership and activity in the cultural groups in Hollywood. GEORGE PEPPER is reported now in New York where some two months ago he was sent to head a movement called "Professionals for Wallace".

It may be noted that from a list of officers and so-called members at-large of the National Council of the Arts, Sciences and Professions as indicated on its letter head, the following individuals are known to the Los Angeles office as either past or present members of the Communist Party in Los Angeles County:

JOHN HOWARD X LAWSON, Vice-Chairman	(CP - CNDI LA 2900)
ALBERT X MALTZ, Member-at-large	(CP - CNDI LA 2900)
SAM X MOORE, Member-at-large	(CP - CNDI LA 2900)
GEORGE PEPPER, Member-at-large	(CP - CNDI LA 2900)

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"CONFERENCE FOR PEACE" aka "SURVIVAL CONFERENCE"

For three days, June 4, 5, and 6, 1948, the Hollywood Arts, Sciences and Professions Council sponsored a series of panel forums at the Masonic Temple in Hollywood, which were called the Conference For Peace. This conference was held in Hollywood at the same time a similar conference was being held in New York City, where it was sponsored by the National Arts, Sciences and Professions Council.

Information previously furnished by informants of the Boston Bureau Office indicated that the idea of holding simultaneous "survival conferences" on the East and West Coast originated with Dr. HARLOW SHAPLEY, Chairman of the National Council of Arts, Sciences and Professions. These conferences were to be under the direction of the A.S.P. Council, and the invited participants were to be small in number and prominent in their respective fields of endeavor.

The purpose of the conference was to consider the problems confronting the nation in international relations with the Soviet Union and to offer solutions—while the results in the minds of the sponsors would represent the decisions of the intellectual cream of the country.

The plans for the conferences, which were engineered by SHAPLEY during May of 1948, called for the conferences to be held simultaneously in New York and Los Angeles; and according to reliable Boston informants, those who were invited to take part in the conferences were selected and hand-picked by HARLOW SHAPLEY himself.

At Los Angeles, reliable informants indicated the interest and part taken by known Communist Party members in preparation for the Peace Conference as planned.

[CNDI LA CD-26] reported that approximately two weeks before the Peace Conference in Hollywood, WALDO SALT (CP - CNDI LA 2900) discussed the plans for the conference with ALBERT MALTZ (CP - CNDI LA 2900). Both SALT and MALTZ are motion picture film writers who are known to be members of the Communist Party cultural group in Hollywood. MALTZ, according to the informant, had just returned from Washington, D.C. where he was being tried for contempt of Congress. SALT told MALTZ that plans for the Peace Conference had been going ahead in his absence and that the next meeting concerning the plans was scheduled for that night, May 19, 1948. He told MALTZ that the dates for the conference had been set for June 4, 5, and 6, 1948, and MALTZ wanted to know if "there would be any forces in it". WALDO SALT told him there would be and the main ones are in the scientific and

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educational field, and that the outlook appeared to be very good; that WENT (Dr. FRITS WENT) and MANN (Dr. THOMAS MANN) were to Co-Chair the conference for the West Coast, while EINSTEIN (Dr. ALBERT EINSTEIN) and SHAPLEY (Dr. HARLOW SHAPLEY) would be Co-Chairmen for the East Coast. Both conferences, SALT said, were to be held at the same time. ~~u~~

ALBERT MALTZ said that since his return from Washington, he had a great many speaking dates in behalf of "the ten", (referring to the ten film writers charged with contempt of Congress) but that they are in a comparatively quiet period for awhile and that he, MALTZ, would otherwise have time available to give to the forthcoming conference. He and WALDO SALT planned to get together to see where ALBERT MALTZ would best fit into the conference. In this connection SALT told MALTZ he had already proposed MALTZ for one job. He pointed out that the plan for the conference was for three separate panels: 1. Social Science, 2. Natural Science, and 3. The Arts. Each panel was to have a morning and afternoon session. On the final night of the conference, there was to be a summary session of all panels for open discussion. The plan called for a moderator for each panel who would summarize briefly and informally all that had happened at the morning and afternoon sessions and lead off the discussion that evening. SALT said he had proposed ALBERT MALTZ for the moderator's job and MALTZ promptly accepted. ~~u~~

SALT informed MALTZ they already had "some pretty good people lined up", and that all the plan needed at this time was a definite form and content. Among those whom SALT listed as having already been approached and placed on the conference program were BILL ROBSON (WILLIAM ROBSON); NORMAN CORWIN, representing radio; and LION FEUCHTWANGER, representing literature; KATHERINE ANN PORTER, GEORGE TABORI, IRWIN SHAW, JOHN SANFORD, EDWARD CHODOROV, and CLIFFORD ODETS, representing the theatre. ~~u~~

MALTZ advised SALT he could not attend the planning committee meeting that night, but that he presumes he will have a place on the committee planning the panel dealing with the Arts, and he wanted SALT to advise him the results of that evenings meeting and to keep him posted on when the next meeting would take place. SALT said he would have DICK COLLINS (RICHARD COLLINS, film writer, CP - CNDI LA 2900) get together with MALTZ and bring him up-to-date on the entire plans for the coming Peace Conference. ~~u~~

subsequently furnished a copy of invitational telegrams sent out by the Hollywood Arts, Sciences and Professions Council inviting the addressees to attend the Peace Conference. The invitation by telegram read as follows:

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"THE FIRST INDEPENDENT PROJECT TO BE UNDERTAKEN BY THE NATIONAL ARTS, SCIENCES AND PROFESSIONS COUNCIL WILL BE A JOINT EAST AND WEST CONFERENCE ON PEACE. THE DISCUSSIONS WILL BE LED BY THE FOREMOST SCIENTISTS, EDUCATORS, AND ARTISTS OF THE COUNTRY. WOULD YOU JOIN THOMAS MANN, HARLOW SHAPLEY, ALBERT EINSTEIN, NORMAN CORWIN, CLIFFORD ODETS, AND OTHER PROMINENT CITIZENS IN SPONSORING THIS VITAL CONFERENCE? PLEASE PHONE YOUR ACCEPTANCE TO GLADSTONE 4202".

The above telegram was signed by JOY DARWIN as Executive Director of the Arts, Sciences and Professions Council in Hollywood. By way of identification, JOY DARWIN is known to have been a member of the Communist Party, Hollywood Section, according to CNDI LA 2900, and she is the wife of GEORGE PEPPER, also a Party member in the same section.

GEORGE PEPPER was formerly Executive Director of the Arts, Sciences and Professions Division of Progressive Citizens of America at Hollywood until approximately two months ago when he was transferred to New York City where he is reported to be heading a group known as "Professionals for WALLACE".

In due course the Arts, Sciences and Professions Council issued a printed call to the Peace Conference, according to which the purpose of the conference was to create discussions by scientists, artists, and professional people as result of which there might be developed a counter-attack for peace. In short the conference was dedicated to the counter-attack for peace against the threat of war.

The printed call program for the conference listed some eighty odd sponsors, among whom were noted a great many known Communist Party members, as well as a number suspected of Communist affiliations or sympathies, although positive proof of membership is not known. Those listed as sponsors, concerning whom there is documentary evidence of either past or present Party affiliation, are as follows:

Dr. MURRAY ABOWITZ [CP-CNDI LA 3200] ~~W~~

GREGORY AIN (CP-CNDI LA 2900)

BEN BARZMAN (CP-CNDI LA 2900)

EDWARD BIBERMAN (CP-CNDI LA 2900)

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~~HERBERT BIBERMAN~~ (CP-CNDI LA 2900)

~~EDWARD CHODOROV~~ (CP-CNDI LA 2900)

~~LEE J. COBB~~ (CP-CNDI LA 3200) ~~u~~

~~RICHARD COLLINS~~ (CP-CNDI LA 2900)

~~EDWARD ELISCU~~ (CP-CNDI LA 2900)

~~GUY ENDORE~~ (CP-CNDI LA 2900)

~~JOHN GILBERT~~ (CP-CNDI LA 3200) ~~u~~

~~LLOYD GOUGH~~ (CP-)

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~~JOHN HOWARD LAWSON~~ (CP-CNDI LA 2900)

~~HERBERT CLYDE LEWIS~~ (CP-CNDI LA 2900)

~~ALBERT MALTZ~~ (CP-CNDI LA 2900)

~~HENRIETTE MARTIN~~ (CP-CNDI LA 3200) ~~u~~

~~SAM MOORE~~ (CP-CNDI LA 2900)

~~KAREN MORLEY~~ (CP-CNDI LA 2900)

~~ANNE REVERE~~ (CP-CNDI LA 2900)

~~THEODORE SAIDENBERG~~ (CP-CNDI LA 2900)

~~WALDO SALT~~ (CP-CNDI LA 2900)

~~ART SMITH~~ (CP-CNDI LA 2900)

~~Dr. ALEX BLUMSTEIN~~ (no documentary evidence as to ~~BLUMSTEIN~~,
but his wife, ~~NADINE~~, is Communist Party
member, according to ~~u~~

The conference schedule called for panels over the three day period as follows:

FRIDAY, June 4 - THE PHYSICAL SCIENCES IN THE SERVICE OF MAN

SATURDAY, June 5 - A NEW INTERNATIONAL RELATIONS

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SATURDAY, June 5 - FRIENDLY AND HOSTILE NEIGHBORS IN THE
BIOLOGICAL WORLD.
- THE ARTS TODAY.

SUNDAY, June 6 - DOMESTIC PRE-CONDITIONS FOR PEACE
- CLOSING SESSION

The various topics and subjects of papers read by the various individuals during the three day program are not being set out herein, although a copy of the program itself is being forwarded as an enclosure to the Bureau. The various sessions were attended by various agents.

The conference was held in the Hollywood Masonic Temple, 6840 Hollywood Boulevard on June 4, 5, and 6, 1948. In the outer lobby at all sessions, applications were available and sought to join the Hollywood Arts, Sciences and Professions Council. It was noted also that cards advertising the summer term of the newly established California Labor School in Los Angeles were passed out in the lobby.

It was noted from the advertisements that among the announced instructors at the California Labor School were SANFORD GOLDNER (CP-CNDI LA 3200); FRED STEINMETZ (CP-CNDI LA 3200); FRED PRINALDO (CP-CNDI LA 3200); and WILLIAM BIDNER (CP-CNDI LA 2529).

At the opening session on the evening of Friday, June 4, the conference was rather poorly attended, an estimated 300 being in the audience by the time Chairman Dr. J. B. RAMSEY of the Chemistry Department at the University of California at Los Angeles opened the session. He immediately presented HOWARD KOCH, the Chairman of the Arts, Sciences, and Professions Council in Hollywood, who presented the problem before the three day conference as being a counterattack against the preparation for war. Speakers who thereafter read papers or gave talks were in order of their appearance:

Mr. CHARLES E. ELIOT, who was introduced as the son of the famous former head of Harvard University and Chairman of the National Planning Board during the war, spoke on the topic "Our National Resources Planned For Peace", which dealt briefly with the need for conserving the natural resources of the United States, particularly the forests and the soil.

Mr. ROBERT ALEXANDER, introduced as President of the City-Planning Board of Los Angeles, spoke on "The City Of The Future", in which he dealt with the subject of slum clearance, the need for anti-discrimination in housing, and so forth.

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Neither of these two speakers appeared to be particularly successful in tying their subjects into the announced purpose of the Peace Conference.

The last speaker and the one who appeared to receive by far the most attention from the audience was Dr. PHILLIP MORRISON, introduced as one of the high ranking scientists of the country at Cornell University, who spoke on the subject of "The Future of Atomic Energy".

Dr. MORRISON's paper appeared to be very carefully worded and dealt for the most part with the potentialities of atomic energy for peace.

On the next day, Saturday, June 5, the conference comprised of three separate sessions. The morning session was entitled, "A New International Relations", and was scheduled from 10:00 a.m. to 12:00 noon. The session actually got underway at 10:30, at which time only about twenty-five people were in the audience. The estimated attendance was approximately one hundred by the time all late arrivals came in.

The chairman for this session was introduced as CARROLL RICHARDSON, Student of Social Science of the University of California at Los Angeles. The first speaker, MARTIN HALL, was introduced as a veteran of the anti-Nazi underground and a writer and lecturer who had visited eight European countries last year.

In a strong accent, HALL discussed the topic of overcoming international tension. He said only the United States and Russia were major powers left in the world today and that both countries were struggling in a political vacuum. He charged that Wall Street interests in the United States were taking the place of British imperialism. He said that Russia's actions were justified as being against American aggression. He said the chances of peace in the world are based largely upon the United Nations; that the veto in the United Nations Charter was an American instrument and not Russian; that the United States had insisted on the veto and that in obtaining ratification of the Charter, the administration had used the argument before Congress the United States could always use the veto and could not get hurt by adopting the United Nations Charter. He was somewhat apologetic for the Soviet use of the veto at the same time; however, he advocated that the United States and the U.S.S.R. do as HENRY WALLACE had suggested, that is, sit down and talk it over.

HALL charged that the United Nations had been by-passed by:

1. The TRUMAN doctrine;
2. The MARSHALL Plan;
3. Aid to Greece and Turkey;
- and 4. American interference in the Italian elections and the Trieste and Palestine situations.

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MARTIN HALL declared that the United States' arguments against having a conference with the Soviet Union are not sound.

The next speaker, HAROLD ~~ORR~~, President of the ~~Los Angeles Federation of Teachers, AFL~~, discussed the topic "Economics of World Peace". In his talk ~~ORR~~ stated that Wall Street had conspired to control the world by its loans to Greece and the corrupt government in Turkey, both of which he charged are pro-Nazi. He also charged the United States with shipping material to China for war purposes, and he demanded that the United States keep hands-off of China and let that country choose its own government.

He further charged the United States with aiding Italy in order to swing the Italian elections. ~~ORR~~ attacked the MARSHALL Plan, charging that E.R.P. promoted the interest of cartels and monopolies, and that United States economic aid in Europe was actually destined to counteract Russia and not to aid the starving European people.

He also charged that the United States anti-Communist policy would in effect keep Europe on a dole. He advocated international control of the world food supply, raw materials, and all economic aspects which might lead to world war. He advocated socialization of natural resources, industry, and economy throughout the world.

~~ORR~~ closed his address by calling for the re-establishment of UNRA which he said President TRUMAN had killed and a halt to rearmament.

The third speaker was introduced as Dr. ~~GEORGE DAY~~, an educator who had travelled widely in the Orient, as well as in Germany and Russia. He discussed "The Promise of International Culture". The gist of his talk was as follows:

We must appreciate the culture of other people in order to promote world peace. We must exchange students and tours with all countries. This would do much to relieve world tension. The cultural and political climate between the U.S.A. and USSR has become steadily colder since the death of FRANKLIN DELANO ROOSEVELT. There must be greater respect and tolerance between races and countries. There must be a long range project to create good will among nations. The atomic bomb must be outlawed. Armaments must be reduced. There should be no outside aid to such countries as China and Greece. There must be free exchange of information among people. There must be economic rehabilitation by United Nations based on actual need.

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The afternoon session of the conference on June 5, was very poorly attended and the speakers spoke along scientific lines with no particular reference to subjects of a propaganda nature.

Chairman for the afternoon session was Dr. ARTHUR GALSTON of the California Institute of Technology, who in turn announced that NORMAN CORVIN would serve as Chairman of the evening session.

Speakers at this session were Dr. C. B. VAN NEIL of Stanford University on the subject "The Bacterium in Peace and War"; a Doctor BRADFORD SHANK spoke on "Population, Food and the Problem of 'Lebensraum'"; and Doctor MAY E. ROMM of the Los Angeles Psychiatric Council read a paper on "Hostility As a Reaction To Insecurity".

The evening session on June 5, on the subject "The Arts Today", was somewhat better attended.

NORMAN CORVIN, radio writer, was in charge as chairman, and introduced CHARLES COLLINGWOOD, an announcer and news reporter for Columbia Broadcasting System, who had apparently been a good friend of CORVIN for many years.

COLLINGWOOD deplored the "slanting of news" and cited as example the broadcasts of some of the news commentators. He played recordings, excerpts from WALTER WINCHELL, LOVELL THOMAS, and others, to show the audience they were not getting the true picture of the news. The excerpts mentioned were all anti-Russian in content.

COLLINGWOOD then played back a recording of a radio program of Rabbi SCHULTZ, head of the American Jewish League Against Communism. When during the recording the Rabbi made the statement, "Communism is more dangerous than Nazism", COLLINGWOOD commented, "Now I have heard everything. Here is a Jewish Rabbi talking and saying Communism is worse than Nazism".

The program called for a speech by LEWIS MILESTONE, motion picture film producer on the subject, "All Quiet on the Western Front?". However, MILESTONE was not present and EDWARD DMYTRYK, one of the ten film writers indicted for contempt of Congress, spoke in his absence.

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MILESTONE's paper was a dull presentation dealing with the fact that MILESTONE had had a hand in making the picture "All Quiet on the Western Front", and had made other good films, but that people were being blacklisted whose views did not coincide with the THOMAS Un-American Activities Committee in Congress.

Next followed on the program a radio skit called "Sponsored", which dealt with a meeting of a writer and producer and vice president of a radio chain to discuss a new program. In the skit the program was finally changed entirely because the executive refused to let the writer put a negro boy in the script. This skit was directed by WILLIAM N. ROBSON.

MILLARD LAMPELL, writer, was introduced by Chairman CORWIN as one of his very close friends. LAMPELL was vitriolic and bitter in a speech, particularly critical of the American system of government. The speech was well delivered and reflected a great deal of work and preparation.

In discussing the atomic bomb, LAMPELL said, "The stockpiling of bombs is not science; it is the science of the DuPonts, the Wall Street bankers, and U. S. Steel. We believe the people are the source of all power. We will join hands with people everywhere who seek peace".

The title of the panel held on Sunday, June 6, was "Domestic Pre-Conditions For Peace", under the Chairmanship of CARROLL RICHARDSON, who introduced as the first speaker Dr. HERBERT ALEXANDER, a Professor of Sociology at Los Angeles City College.

Dr. ALEXANDER reviewed the history of Capitalism in America as an economic system, pointing out that in 1865 a severe depression set in following a period of 33 years of unrestricted free enterprise; that in 1929 a crash again occurred, following 13 years of unrestricted free enterprise. A transition occurred in 1933 when FRANKLIN DELANO ROOSEVELT instituted a program of regulation of industry. From 1933 to 1944 an alliance of labor and government held industry in check, following which, during the years 1945 through 1948, the nation reverted to a form of unrestricted capitalism.

Dr. ALEXANDER stated the Democratic state became lost in super Capitalistic structure. In support of this contention, he cited "Loyalty checks, THOMAS Committee Hearings, and the MUNDT-NIXON Bill", closing his remarks, "We must unite to fight reaction and war and to regain FDR."

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CARROLL RICHARDSON then introduced the second speaker, Dr. SANFORD GOLDNER (CP- [REDACTED]), whose subject matter was given as "Domestic Economy for Peace".

Dr. GOLDNER stated that a "qualitative" change has taken place and that the TAFT - HARTLEY law is a result of a reactionary wave. "Real wages are down, while profits are up".

Dr. GOLDNER urged that the monopoly over the lives of workers and private manipulation of their economic welfare be broken. He pointed out that "one per cent of the corporations hire sixty per cent of the workers"; that these monsters in steel basic industry must be effected with public interest.

Dr. GOLDNER also remarked that the war had left Europe without capital or a plan with which to rebuild; the haves become have not's and the national socialism idea flourished, since under it, it was not necessary to give money for power plants and guns.

Chairman RICHARDSON next introduced CAREY McWILLIAMS who for many years has been active in Communist front organizations in the Los Angeles area.

CAREY McWILLIAMS expressed his interest in the social sciences and the view social science must advance, describing the struggle for peace as primarily a problem of human relations which in itself is a phase of social science.

McWILLIAMS brought his speech to a climax with the statement, "Social scientists must be more active and must guard against becoming the kept technicians of an unscrupulous ruling class."

Following CAREY McWILLIAMS' speech, the forum was thrown open to the floor and persons with microphones walked among the audience.

A person identifying himself as Dr. GOLDSTEIN of the Institute of Technology, made a statement to the effect that research in the United States is not truly free but is controlled by private interests and asked what could be done about this.

Dr. ALEXANDER in reply to this question made the statement the science of industrial relations is a new development, the purpose of which is to show management how to manipulate employee more cleverly.

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A man giving his name as MARTIN PFEIFFER addressed a question to Dr. GOLDNER asking if Dr. GOLDNER did not agree that workers in Government should have the right to strike.

Dr. GOLDNER in his reply made the statement, "Nationalization of basic industries is necessary", and pointed out that people opposed to such a program call attention to the difficulties encountered in Great Britain and Western Europe where such steps have been taken, but they repeatedly failed to mention Eastern Europe where a "Collectivist change was made and a good job of it".

A student who did not give his name, rather than asking a question made a short speech in which he stated he had secured an idea in high school to the effect it would be good to teach social science, sex education, etc. in the public school system; and while many of his teachers agreed with him, he had never received a satisfactory answer as to why such things were not included in the curriculum until he heard CAREY MCWILLIAMS' speech. Now he realized the correct answer was "the monied interest kept the social sciences out of public schools in order to keep social science from enlightening people because people would no longer tolerate our broken down Capitalistic system".

Dr. ALEXANDER volunteered a comment to the effect, "One of the problems today is that many labor people think like rich men and read the papers".

An elderly man, who did not identify himself, spoke rather indistinctly in support of many of the things that had been said at the panel, but expressed a very deep concern over the question of whether all the changes and reforms suggested during the discussion could be accomplished without bloodshed, stating that in his opinion that was the important question, that if bloodshed was necessary the reforms were not worth the price.

Dr. GOLDNER undertook to answer this man's comments and professed to agree with the questioner by stating "A bloodless change is the problem. However, those possessing the power won't let go peacefully". He remarked that a planned economy was the hope for the future and cited MARX as the greatest sociologist of all time.

To bring the panel to a close, ALBERT MALTZ (CP-CNDI LA 2900) and one of the ten cited for contempt of Congress, took one of the microphones from the floor and with considerable emotion, expressed his belief that the free interchange of ideas that had occurred at the panel was a most wonderful thing and unquestionably would lead to a brighter future and great

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progress for people who were concerned about their fellow human beings. He stated he felt the high point of the entire panel was made by the statement of CAREY McWILLIAMS, which he believed merited reiteration, namely:

"The social science must guard against becoming the kept technicians of an unscrupulous ruling class".

The closing session was held on Sunday, June 6, and was a general summary of the conclusions reached at the previous panels.

The first speaker was Dr. FRITS WENT of the California Institute of Technology, Pasadena, who talked on the topic of "Relations of Human Beings to Environment". Dr. WENT announced that the purpose of these meetings was to study the forces working for and against peace.

It was his opinion that it is necessary to begin the demilitarization of peaceful organizations and that the first on the list should be the demilitarization of the State Department.

In referring to Russia, he expressed the opinion that there is no basis for the belief that a war with that country is inevitable. He criticized MARSHALL for allegedly saying that it is impossible to come to an agreement with Russia. What Dr. WENT considered as necessary to arrive at a better picture of Russia is to secure more accurate facts, contending that the facts which are currently presented are "loaded and slanted". Referring to himself as a biologist, he stated that he has studied the forces operating in nature. He claims to have made the discovery that in large forests he has noted that small trees exist alongside of large trees. This discovery he states explodes the theory of what is known as the "survival of the fittest". He comments that there is no warlike force at work in Russia.

The next speaker was Dr. THOMAS MANN, introduced as a Nobel Prize winner and co-sponsor of this conference. Dr. MANN opened with the comment, "As a public speaker these days in this country you are not entirely on safe ground".

Dr. MANN asked the rhetorical question, "Can one talk about peace without being called for un-American activities", answering it by that too much talk about peace might get you on the Attorney General list if you are not already on it, or it might bring you under NIXON Bill if it should pass.

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Dr. MANN stated he recalls the comments of a great President in years past who said, "The work, my friends, is peace; more than of this war, an end of all wars". Dr. MANN asked, "Was the war was it un-American?"

He next asked the question if everything being now is not with a view to delivering the country from the spirit which FRANKLIN ROOSEVELT inaugurated.

MANN stated that the MUNDT-NIXON Bill is the work of the present forces at work, a force which is moving towards American Fascism. Dr. MANN stated that he would inform, rather than put himself in contempt before the House Committee on Un-American Activities, commenting that if he were asked, he would answer: "No, I have never been a Communist and shall never be one." Later on he repeated, stating, "Once again I am no Communist, yet I appreciate the attraction which Communists have for the starving and oppressed masses of the world.....I understand too the attraction the Communists have for the youth the world over." He continued stating that "Perhaps you will say we don't need to understand Communism. We only need to avoid it." He objected to this feeling, however, on the grounds that what is necessary is to understand it and that this is in line with the objective of these meetings which are for peace.

Dr. MANN informed the audience that "behind this attack on Communism is our hatred of Russia as a competitor". The methods of our Government have been growing closer to a police state—the methods of espionage we engage in are an example. While MANN does not feel we are living in a state of fascism, the cold war nevertheless is bringing it closer to that very end.

Dr. MANN claims to have arrived in this country "during the great epoch of FRANKLIN ROOSEVELT," but that, "America today is fast losing its universal ideas of peace". He added, "America today is being considered a powerful stronghold of reaction, a power constantly at work in the interests of all that is retroactive". He refers to what he terms "splendid article of CHESTER BOWLES", in which the latter reports that he had asked the Italian Government why they did not carry out their long overdue social reforms. BOWLES is reported to have received the answer that "The Americans are opposed to this". MANN explained the reason for this position as being based on "dollars". He expressed the opinion that neither the war against Russia or the cold war are inevitable. "It is inevitable only we want it". He stated that at the present time, only if forced, Russia fight. He stated, "Should we decide to drive her out which she has the right to under the Yalta Agreement, she to strike back".

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MANN praised Russia on the grounds that she "is not in the habit of breaking treaties". He attributes to the United States, "the responsibility for the horrors of murder being carried on by the American sponsored Greek Government".

Dr. MANN stated he felt that if only Russia were faced with the ROOSEVELT administration and not with the Un-American Activities Committee then these great powers might come to understand each other. He explained the MARSHALL Plan as being "merely a means to pay off Europe for banning socialism and to arm them for war with Russia." He concluded by stating that this Peace Conference is not an un-American activity, it helps to restore America as the champion of democracy.

The next speaker was ROBERT W. KENNEY who was introduced as representing ten men. The introduction was given with the additional comment that in representing these men he also represents all of us, for what happens to them happens to the rest of us. It was announced that he would speak on the "legal aspects of the MUNDT-NIXON Bill". The announcer stated, however, that he hoped this was a misprint and that his topic really would be on the "illegal aspects of the MUNDT-NIXON Bill".

BOB KENNEY opened by stating that this Bill should really be known as the "Full employment bill for civil liberties attorneys". He displayed what he stated was a copy of the bill which brought forth hissing from a few parts of the audience. KENNEY considered the Bill to be a failure in that no one can pass a law which will prohibit thinking. He stated the Bill proposes to accomplish in a new manner things which have already been tried before. There have been many laws against subversiveness. First, it was the Criminal Syndicalism Law which provided for trial by jury; this latter form of proving a person's guilt has now become obsolete under the new proposed law, he claims.

In 1940, KENNEY pointed out, there was a Bill to outlaw the Communist Party and he claims to have been the only one who voted against it. The Bill was later held to be un-Constitutional by the Supreme Court. Next there was the Voorhis Act, under which there had been no convictions to date and only one prosecution. The trouble with the Act was that it required a conviction by a jury and a review by an Appellate Court. Following there was the Smith Act, which prohibited the intentional teaching and advocating the overthrow of the Government by force and violence. He said the stumbling block to the Government in this Bill was that you never could prove any intention to use force and violence. Now the Government comes along with the MUNDT-NIXON Bill which has eliminated the requirement proving "force and violence to overthrow the Government. This Bill a

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he claims, outlaws the trial by jury. He explained it as being a registration bill. Those who will administer it have the guide of telling whether or not an organization is a Communist front by determining whether or not their views are similar to those of a foreign government. He ridicules such a test by stating that if a foreign government should outlaw nudism, then if an individual decided he desired to wear clothes he would fall within the same line of thinking, so this foreign power then would be within the scope of the act.

KENNEY pointed out that the Bill requires only that the organization come in and register as a Communist front; but this, however, does not end the matter. It is in addition unlawful to do certain things and for violations there are outlined very severe penalties including everything but boiling in oil. The mere fact of registering, he explained, is the fact that outlined for the Government the case against the organization. He told the audience that the Bill can be killed and that when this is accomplished, the feeling afterwards will be similar to that at the time the sedition laws were done away with. He added that, "The fight can be won and it will be very refreshing in view of the rather dark year or two the liberals and progressives have had in this country."

The next individual introduced was HOWARD DUFF who gave a reading of Zola's "J'accuse", which relates a condemnation of an Army officer without allowing him to be confronted with certain incriminating matters.

The following speaker was Rev. HOWARD MATSON, Pastor of All Saints Unitarian Church, Santa Monica, California, who was referred to as a Captain during the last war. His talk was stated to be on the subject of peace. He opened by referring to the Spanish Civil War when he states the Revolutionary forces were boycotted and FRANCO received aid from Germany. He states that the refusal to lift the embargo recalls no pleasant memories and added that we do not praise those days. He referred to the present situation in Palestine where the new Jewish state has been created which will assist in stabilizing and will answer the problems of setting up homes for the Jewry. He criticized Great Britain for bearing a great responsibility for the attacks on the new state and also criticized the United States whom he says is responsible for the failure to enforce the partition. In this latter connection he asked the question as to why the United States reversed itself on the partition matter. He says that there was first a failure in Spain, next there was a failure in Munich now there is an opportunity to act in the case of Israel and that must be given to this new state. They must have arms, they must have the right to have immigration to till their lands, and they must act to show that we intend to enforce its recognition given by the U.S. and Russia.

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The next speaker was Dr. WALTER ORR ROBERTS, Professor at the University of Colorado, Boulder, Colorado. This conference, he stated, is only the beginning, and that what is necessary is to spread the messages of these meetings. He related his experiences as an observer in the capacity of an astronomer while in New Mexico sometime back, upon the occasion of a rocket demonstration by the Army. He told the audience that this exhibition was put on because of the vanity of our statesmen and because we are preparing for war.

"We often forget", he stated, "that Russia agreed that international atomic inspectors must have access to all places where atomic matter is made. We also forget that fact when our delegates state that all negotiation with Russia on this matter must end". The implication which Dr. ROBERTS left is that is the United States, and not Russia, who is guilty of violating their mutual agreements. He referred to what he considered an incongruous situation where we claim to be preparing for war so we can have peace.

Dr. ROBERTS claims to have recently read a shocking thing in "Look" magazine about the inadequacies of our Air Force. The shocking thing, he stated, is that one of our military men made the statement that he would not give odds that we will not be at war within two years.

Dr. ROBERTS criticizes such an attitude and offers a solution that we have not fully investigated the question of a preventive war. He minimized the importance of the atomic bomb, stating that even if its power were increased one thousand times that would not be sufficient to wipe out one county the size of Los Angeles. Thus we cannot hope to wipe a country like Russia out of existence and that use of the atomic bomb would only create a lasting hatred on the part of the people of that country.

Dr. ROBERTS stated that on the same day that the United States led the decision to stifle debate on the atomic question, and which was over Russia's objections, the papers carried some editorials about new advances which we have reportedly made in atomic power. These advances were not explained, however, on the grounds that they were a military secret.

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 Criticism was directed by him at scientists in of their over-cautiousness and fear of being wrong thought that this fear, however, is not based or went to the defense of Dr. CONDON whom he state attacked by the THOMAS Committee and that the s. to his assistance possibly because of a fear the or not he can prove his innocence of the charges

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that in the meantime, all scientists give Dr. CONDON their full support.

In reference to the scientific work, Dr. ROBERTS stated that no contracts should be signed on basic research if they come under the control of the military. He said that this practice is a perversion which should not be allowed. He referred to UNESCO as being a puppet with strings leading up to the State Department.

The concluding speaker was ALBERT MALTZ, who was introduced as the man whom the THOMAS Committee made the mistake of allowing to read a statement in his own defense. MALTZ told the audience this conference in itself cannot change the course of things, pointing out that the things accomplished here must be carried on outside. He made the allegation that "it is time to end a condition where war is still good for some." He believed that the arts, the sciences, and professions can do much to do away with this condition through educating the people. He offered a suggestion that there should be established a permanent commission for peace, which commission would have the power to investigate and publish the facts concerning peace.

MALTZ concluded the meeting by quoting Dr. HARLOW SHAPLEY as having pointed out that we have no Secretary of Peace in our cabinet, and that such a cabinet member is necessary to work along with the Secretary of War. He stated that the Arts, Sciences, and Professions would like to begin their new existence by organizing their commission and starting a program for peace all over the country. He stated that it is necessary to have the support of all the people present at this conference as well as those who will be present at the New York conferences.

Mention was made of the fact that application blanks would be present in the outer hall at the conclusion of this meeting, and that anyone desiring to join could do so by the payment of \$1.00. He stated that the first act of this new council would be the following resolution:

"Be it resolved that the Arts, Sciences, and Professions Council in group with all other organizations of like name shall circulate a petition throughout the United States for the opening of peace talks now between this nation and the Soviet Union".

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"The Plot Against You" Conference

On Monday, June 28, 1948 the Spanish Refugee Appeal held a conference at the Embassy Auditorium. According to handbills which were mailed concerning this conference, the purpose was to "stop the imprisonment of the Executive Board of the Joint Anti-Fascist Refugee Committee". The handbill advertised that the Chairman would be PHILIP M. CONNELLY (CP, [redacted]). Other speakers were listed as AVERILL BERMAN, ROBERT W. KENNY, Reverend STEPHEN FRITCHMAN, DOROTHY PARKER and HOWARD DA SILVA (CP 1945 CNDI LA 2900).

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A full page "open letter" appeared in the Hollywood Variety June 22, 1948 addressed "To Eleven Honorable and Distinguished Americans who are About to Serve their Country by Entering Federal Prison". This letter then carried greetings to the Joint Anti-Fascist Refugee Committee and Board Members, and after reciting the alleged "crimes" of the persons who had been sentenced, the letter closed saying: "We salute you with respect and pride". Following this were the names of the so-called "Unfriendly 10", namely, ALVA BESSIE, HERBERT BIBERMAN, LESTER COLE, EDWARD DMYTRYK, RING LARDNER, JR., JOHN HOWARD LAWSON, ALBERT MALTZ, SAMUEL ORNITZ, ADRIAN SCOTT and DALTON TRUMBO. (It will be recalled that the above constitute the "Unfriendly 10" who have been sentenced for Contempt of Congress for refusal to answer whether or not they are members of the Communist Party in the hearing before the Un-American Activities Committee in October of 1947. All of these individuals were members of the CPA in 1944, according to CNDI LA 2900.)

The conference was attended by Bureau Agents and was chairmanned by PHIL CONNELLY as had been advertised. Each of the eleven persons indicted in connection with the JAFRC activity was defended in a short speech by one of the following, who spoke in tribute to the defendant, giving a short background on the individual: ALVA BESSIE, RING LARDNER, JR., JOHN HOWARD LAWSON, ALBERT MALTZ, SAM ORNITZ and ADRIAN SCOTT. All of the above, as has been mentioned, are members of the so-called "Hollywood 10".

Other speakers on the program were HOWARD DA SILVA, BEN MARGOLIS, PHILIP M. (SLIM) CONNELLY, as well as DOROTHY PARKER. Of these, all but DOROTHY PARKER were members of the CPA in 1944, according to CNDI LA 2900. (DOROTHY PARKER has been a Communist sympathizer and a suspect in Russian matters in the Los Angeles Office for a great many years, although to date there has been no documentary evidence of her Party affiliation.)

The speakers expressed disgust at legal processes that could imprison such humanitarian individuals as those being discussed, and the talk of BEN MARGOLIS concerning the Supreme Court of the United States seemed to be particularly malicious and inflammatory. In this talk MARGOLIS used the initials "SC" which stood for Supreme Court did not

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He went on that at one time before in its history the Supreme Court had been wrong in the Dred Scott Decision and it was necessary for the people to arise and make the power of its opinion felt. He continued that possibly such measures were necessary at this time. (The entire speech of MARGOLIS will be reported under separate cover.) This speech was received with tremendous ovation.

According to CNDI LA CD-51, the conference was largely the work of ALVAH BESSIE and ALBERT MALTZ. The "Open Letter" referred to above stated that the conference was being held in association with the Arts, Sciences and Professions Council. On July 1, 1948 CNDI LA CD-51 reported that ALBERT MALTZ stated that "the 10 men have moved into the Arts, Sciences and Professions and are busy setting up a new organization there." This indicates that the "Unfriendly 10" will operate out of the ASP Council. On June 19, 1948 CNDI LA CD-51 reported that ALVAH BESSIE was drafting a program for the mass meeting and stated who some of the speakers would be, and in addition he discussed his own rough draft of two or three of the speeches that would be made by various speakers. BESSIE had planned that each speaker would give a short biography and a few remarks about the person under sentence.

On June 21, 1948 BESSIE and MALTZ were in conference with the informant about the forthcoming meeting and were discussing CHARLOTTE STERN, one of those indicted for JAFRC activity. ALBERT MALTZ read something which had appeared in a New York newspaper concerning this person, having to do with the fact that she was Educational Director of an AFL Union; had been born in Massachusetts, etc. BESSIE replied, "That's better than what they sent, which indicated to the informant that the plans for the Los Angeles meeting had been formulated elsewhere."

The full-page advertisement in the Hollywood Variety, according to CNDI LA RD-34, was paid for by ALBERT MALTZ, who was then reimbursed from the collections taken the night of the meeting.

The same informant reported that the Joint Anti-Fascist Refugee Committee was disappointed at the small audience, saying that they had hoped a great many more would attend.

The speakers on the above program, the order in which they spoke, and the person in whose behalf they spoke were as follow:

Speaker	For
ALVAH BESSIE	Dr. BARSKY
JOHN HOWARD LAUSON	Dr. LYMON BRADLEY
RING LARDNER, JR.	RUTH LEIDER
SAM ORNITZ	Dr. JACOB AUSLANDER
PHILIP CONNELLY	CHARLOTTE STERN
PHILIP CONNELLY	JAMES JUSTICE
DOROTHY PARKER	MARJORIE CHOCOV
HOWARD DA SILVA	DR. LOUIS M. R
CHAS. KATZ	HARRY JUSTIZ
ALBERT MALTZ	HOWARD EAST
ADRIAN SCOTT	MANUE

All of the above speakers, with the exception, members of the Communist Party, according to

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COMMUNIST ACTIVITY IN VARIOUS GUILDS AND UNIONS

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Screen Writers Guild

As was reported previously in this case the Screen Writers Guild hired THURMAN ARNOLD of the Washington law firm of ARNOLD, FORTAS and PORTER for a fee of \$35,000 to appear as "amicus curiae." The matter of paying ARNOLD this sum of money has been the cause of considerable dispute within the Screen Writers Guild, many of the members objecting to "raiding" the treasury for the defense of Communists. (JOHN KLOSER, screen writer at MGM, and BORDEN CHASE, screen writer at Warner Brothers, as well as [redacted], who has contacts within the Guild, have reported that the efforts of the Guild to make donations to the \$35,000 "ARNOLD Fund" deductible from income tax have not met with success to date. Also, it was determined from ALICE PENNIMAN, Secretary of the Screen Writers Guild, that no letter of confirmation from the Treasury Department in Washington, D. C., has been received indicating that donations made to the fund can be deducted from income tax. Approximately \$13,000 has been collected within the Screen Writers Guild in order to defray ARNOLD's fee.

The trade papers carried stories on May 28 and June 2, 1948, to the effect that the Screen Writers Guild had asked for an injunction against the "industry's no Communist hiring policy." A story in the HOLLYWOOD REPORTER dated June 2, 1948, carrying a New York, New York date line continues that thirty screen writers acting as individuals and represented by THURMAN ARNOLD state that "they are not members of the Communist Party nor have they ever been." A suit allegedly was entered naming the Motion Picture Association of America, the Association of Motion Picture Producers and the Society of Independent Motion Picture Producers, as well as Paramount, MGM, Warner Brothers, Twentieth Century Fox, Columbia, United Artists and RKO Studios. In addition, ERIC JOHNSTON was also named. The plaintiffs charge that the above people "conspired to discharge and to blacklist any writer whose views and associations are construed by the combination of producers to include advocacy of the overthrow of the Government," and they wanted a judgment to end it. Allegedly, the plaintiffs do not represent the writers cited for contempt of Congress, and they have no objection to a producer firing any writer he dislikes. However, the suit states "that the individual producer cannot legally surrender his right to hire and fire to an illegal combination comprising an entire industry. It also insisted he cannot lawfully agree to obey the mandates of a private and illegally constituted tribunal which sits in judgment on the opinions of screen writers and uses the un-American standard of guilt by association."

Informants of this office state that the Screen Writers Guild has not held a meeting for the past sixty days, and the members do not know the status

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of the above-mentioned suit, nor do they have current information on matters of the Guild. The Board of Directors, according to JOHN KLOERER, has not been holding meetings of the Guild, but has been running the organization with general membership meetings. (KLOERER) stated that in his opinion the Communists and fellow travelers within the Guild "stopped having meetings because they're getting pushed around by our proxies." He continued that in his opinion an effort will be made on the part of some Guild members to do away with the proxy method of voting, thus making it mandatory for a person to be in attendance to register his opinion. This, according to (KLOERER), will mean the defeat of his group, and the emerging of the Communists and their friends as the dominant factor within the Guild. b2 b7D

In speaking of the suit filed by ARNOLD, [redacted] stated that L. B. MAYER of MGM is "sore at" ERIC JOHNSTON because the former feels that the latter is personally and entirely responsible for the suits facing the producers. According to the informant, MAYER feels that the anti-Communist stand of the industry is entirely the work of ERIC JOHNSTON and that it was taken at a time when the industry was panicky in an effort to offset adverse publicity built up by the exposure of the "Unfriendly Ten," and their refusal to answer before Congress. The informant continued that he personally has absolutely no respect for MAYER either on a moral or business basis and that he personally feels that when the Communists within the motion picture industry are called upon to testify, MAYER will be forced to change his position again. According to the informant, the person responsible for MAYER's viewpoint is LEO SPITZ of Universal International Studios. The informant says that he considers MAYER "the most important man at the Hollywood level" in the motion picture industry. NICHOLAS SCHENK of Loew's, Inc., is, naturally, above MAYER, but being in New York most of the time his influence is not felt. In the opinion of [redacted] the job for the anti-Communists in Hollywood at the present time is "to make it popular to be pro-American." He stated that he feels that the Communists in the industry have gone underground thoroughly and completely.

Screen Directors Guild b2 b7D

[redacted] stated that the meetings of the Screen Directors Guild, since the election of the anti-Communist officers, have been solely concerned with technical and business matters pertaining to the Guild itself. There has been no political discussion, no question of contemporary issues facing persons or nations, and the informant gave as an example that at a recent meeting of the Screen Directors, IRVING PICHEL, who, according to the informant, has been used

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the Guild as a political sounding board, made several speeches, none of which had anything to do with matters other than strictly union business. The informant feels that the Communists and their friends in the Screen Directors Guild have gone underground because they have indulged in no activity to call attention to themselves at all. In addition, the informant continued that a few years ago his influence within the Guild would have been resented, but that now he finds various members asking him his opinion and advice. He states further that some of the younger directors are adopting a positive anti-Communist stand, and he sees that eventually younger men can be trained to take over the direction of the Guild who are opposed and unfriendly to the Communists.

Screen Cartoonists Guild

BONAR DYER, Director of Labor Relations for WALT DISNEY, stated that the "Disney Group" within the Screen Cartoonists Guild led a move which resulted in the ousting of MAURICE HOWARD as Business Agent. (HOWARD, according to CNDI LA 2900, has been a member of the Communist Political Association.) Mr. DYER said that the day before the nomination of officers in May of this year, certain persons at DISNEY's decided to nominate RAYMOND T. MACOMBER as Business Agent. This was done and during the month preceding the elections in June, the "Disney Group," which constitutes the largest single unit within the Screen Cartoonists Guild, did some electioneering with the result that MACOMBER was elected over HOWARD by a vote of 205 to 172. Mr. DYER continued that this puts an end to the Communist domination of this union since it was formed in 1941. The Guild voted to sign the non-Communist affidavit, and Mr. DYER said, "I think that's the end of Mr. HOWARD in Hollywood." [] reported that as a result of the elections in the Screen Cartoonists Guild, the union will become an anti-Communist group, and that HOWARD will be "persona non grata" in Hollywood labor circles from here on in.

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b7D

International Association of Theatrical and Stage Employees

b2
b7D

[] states that Communists within the craft unions in Hollywood have "definitely gone underground," and have ceased all activity except that of a legitimate union nature. The informant continued that in recent meetings of the Business Agents, none of the individuals whom he considers Communists have taken the floor for any purpose whatever. At a recent meeting of this nature, MILTON GOTTlieb, Business Agent, Screen Publicists Guild, who, in the informant's opinion, has always sponsored Communist causes, was told by other Business Agents

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he attempted to get into political and theoretical matters and did not confine himself to union business, the group would "blast" him out of the meeting. As a consequence GOTTIEB did not follow his usual practice of expounding any political theories. The informant went on to say that with the defeat of MAURICE HOWARD in the Screen Cartoonists Guild he expected to see the union take itself out from under the AFL Painters and go into the I.A.T.S.E. He feels that Communists within this organization have gone underground on definite orders and will stay there as long as the political situation makes it expedient to do so. He stated that none of them have attempted to make their influence felt within the "backlot" or craft unions.

ENCLOSURES

TO BUREAU:

1. Program - Conference for Peace, sponsored by HOLLYWOOD ARTS, SCIENCES AND PROFESSIONS COUNCIL, June 4, 5, & 6, 1948.
2. OPEN LETTER dated June 22, 1948 addressed to "Eleven Honorable and Distinguished Americans who are about to serve their count by entering Federal Prison", signed by ALVAH BESSIE, HERBERT BIBERMAN ET AL, in association with Arts, Sciences and Profes Council.
3. Invitation and Call to National Conference for Peace.

PENDING

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LEADS

THE LOS ANGELES OFFICE:

At Los Angeles, California:

Will report further results of investigation into the activity of the Communist Party in the Motion Picture Industry in Hollywood.

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Donald Reagan-3914

Office Memorandum • UNITED STATES GOVERNMENT

TO : THE DIRECTOR

FROM : D. M. Ladd

SUBJECT: COMMUNIST INFILTRATION OF MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

ALL INFORMATION CONTAINED

HEREIN IS UNCLASSIFIED

DATE: August 6, 1948

DATE 3/14/96

BY SSA9803RDD/405/193

CONFIDENTIAL

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Holmes
Miss Gandy

Under date of July 19, 1948, a report has been received from the Los Angeles Office in regard to the above matter and I believe you will be interested in the following items contained in that report.

I. Hollywood Section-Communist Party

[redacted] furnished information indicating that the Hollywood Section of the Communist Party now consists only of so-called "cultural" and professional Party people, including not only writers, actors and directors, and other persons within the motion picture industry, but also doctors, lawyers, scientists and other similar professional groups. In the past the Hollywood Section has been organized on a geographic rather than on a concentrative basis and under the present organizational setup at least for the present the term Hollywood Section is virtually synonymous with the Cultural Section because of the character of its membership.

The same informant reported that the Los Angeles County Communist Party is conducting a membership drive and as of June 1, 1948, 52 new recruits had been obtained although the Hollywood Section had not recruited a single new member of its quota.

II. Security and Records

[redacted] reported that John Stapp, Party organizer for the Hollywood Section at a recent meeting thereof stressed the matter of Party security stating that no names of Party members are recorded and that the use of membership cards and serial numbers has been discontinued. This informant reported that it was his understanding from Stapp's remarks concerning Party records for the Hollywood Section that these records are "maintained by Communist Party Headquarters" and it was his further understanding that Stapp referred to the National Headquarters in New York. This report indicates that various technical surveillances, informants and highly confidential sources have rather conclusively established that no membership records are maintained at the headquarters of the Communist Party in Los Angeles County.

RECORDED - 137

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31 SEP 9 1948

CLASSIFIED DECISIONS FINALIZED BY DEPARTMENT REVIEW COMMITTEE (DRC)

DATE: 5-8-80

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CLASS. & EXT. BY SP-8 BTJ/um
REASON-FCIM 11, 1-2.4.2
DATE OF REVIEW 5-8-80

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OTHERWISE

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Declassify on: OADR
#249258

CLASSIFIED BY 8955 DRS/PTP
EXEMPT FROM GDS CATEGORY 1
DATE OF DECLASSIFICATION INDEFINITE
9-18-78

55 SEP 15 1948

III. Communist Activity in Guilds and Unions

A. Screen Writers Guild

Informants who are members of the Screen Writers Guild have reported that the efforts on the part of the Screen Writers Guild to obtain donations to the fund for the purpose of hiring ~~Thurman~~ Arnold have not been too successful. It was also determined from the Secretary of the Screen Writers Guild that the Treasury Department has not as yet furnished any letter indicating that donations to the fund to hire Arnold will be tax exempt. At the present time approximately \$13,000 has been collected toward the fund for hiring Arnold.

B. Screen Directors Guild

[redacted] has reported that he now finds that his influence within the Guild has been increasing and whereas a few years ago his advice would be resented the members of the Guild are now requesting his opinion and advice. This informant further stated that some of the younger directors are adopting a positive anti-Communist stand and believes that eventually these younger directors can be trained to take over the direction of the Guild. ~~Q~~ u

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C. Screen Cartoonists Guild

Bonar Dyer, Director of Labor Relations for Walt Disney Studios has reported that the members of the "Disney group" within this group recently led a move which resulted in the ousting of ~~Maurice~~ Howard as Business Agent of the Guild. Howard has been reported to be a member of the Communist Political Association. Mr. Dyer was of the opinion that the replacing of Howard as Business Agent puts an end to the Communist domination of this guild which has existed since it was organized in 1941.

D. International Association of Theatrical and Stage Employees

[redacted] has reported that the Communists within the craft unions in Hollywood have "definitely gone underground," and have ceased all activity except that of a ~~Q~~ u

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legitimate union nature. At a recent meeting of Business Agents, Milton ~~Gottlieb~~, Business Agent of the Screen Publicists Guild, who in the opinion of the informant has always sponsored Communist causes, was told by other Business Agents that if he attempted to get into political and theoretical matters and did not confine himself to union business, the group would "blast" him out of the meeting. *fu*

IV. Miscellaneous

reports that efforts are still being made to "whitewash" the Communist charges against Hollywood and that the heads of the motion picture industry have recently set up an organization called the "Motion Picture Council" under the chairmanship of Dore ~~Shary~~. The stated purpose of this organization is to create better public relations for the industry. The real meaning and intent of the organization, however, according to the informant, is to cover up and play down all public information relating to Communist activities. Among the members of this group are: Roy ~~Brewer~~, Cecil B. ~~DeMille~~, Y. Frank ~~Freeman~~, Walter ~~Wanger~~, Ben ~~Martinez~~, Ralph ~~Clare~~, William ~~Wyler~~, George ~~Seaton~~, and Ronald ~~Reagan~~. This informant reported that at the last meeting of this group a proposal was made that Edward ~~Cheyfitz~~, now connected with the Eric Johnston Office, be made the Executive Director of this new group at a salary of \$30,000 a year. The proposal to hire Cheyfitz has not yet been settled because of some union opposition. *fu*

The informant recalled that Cheyfitz was engaged in serious Communist activities during the period of the Stalin-Hitler pact as head of the International Die Casters' Union - CIO when that union and Cheyfitz were allied with the American Peace Mobilization.

This informant reported that despite the protestations of the producers in Hollywood during the Washington hearings that they would clean up the situation, practically nothing has been done by them in this direction. (100-138754-472)

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*It is outrageous that House
Un-American Activities
Committee got "cold feet"
& dropped Hollywood
Investigation.*

Form No. 1
THIS CASE ORIGINATED AT LOS ANGELES

APPROPRIATE ACTIVITIES
AND FIELD OFFICE
ADVISED BY ROUT

FEDERAL BUREAU OF INVESTIGATION

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FILE No. 100-15732

Mr. Tolson
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Rosen
Mr. Tracy
Mr. Gurnea
Mr. Harbo
Mr. Mohr
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

REPORT MADE AT
LOS ANGELES

DATE WHEN MADE
1-18-49

PERIOD FOR WHICH MADE
10-23-48
1-15-49

REPORT MADE BY
MARCUS M. BRIGHT

TITLE
Communist Infiltration in Motion Picture Industry

CHARACTER OF CASE
INTERNAL SECURITY

SYNOPSIS OF FACTS:

The Society of Independent Motion Picture Producers have issued a statement denying a "blacklist" so far as the "Hollywood 10" are concerned and was granted dismissal as defendant in court action brought by these persons against the producers. Film writer LESTER COLE won his re-instatement suit against MGM, and informant quotes JOHN HOWARD LAWSON as characterizing it as a great victory which they expect to make the most of. [COLE designated by LAWSON and A.S.P. Council of Hollywood to make several speeches before meetings in east. Major film producers intend to fight the suits through appellate courts in spite of COLE'S victory and the S.I.M.P.P. statement. Communist elements in the studio labor ranks appear to be on defensive at present time. Information as to forthcoming film productions having possible Communist propaganda content set out, as well as those considered anti-Communist. Current activities of the "Hollywood 10" largely revolves around fund raising efforts of the A.S.P. Council. They are also in some demand as speakers before Civil Rights Congress and Progressive Party functions. Investigation fails to verify to date the report that "The 10" are writing under assumed names. ACTORS' LABORATORY and HOLLYWOOD ARTS, SCIENCES, and PROFESSIONAL COUNCIL continue to be the most important and thoroughly Communist dominated organizations in Hollywood. The A.S.P. Council in particular is also cooperating more fully with CIVIL RIGHTS CONGRESS, the most active Communist "front" at the present time. At a membership conference in Hollywood on December 12 last, A.S.P. Council outlined its plans and activity for the coming year. Its main objectives are to abolish the House Un-American Activities Committee, defend the "Hollywood 10," prevent a "blacklist," and rescind Executive Loyalty Order. Investigation indicates SIDNEY BENSON, MORTIMER OFFNER, LEONA CHAMBERLIN, LYNNE WHITNEY and MARGARET WALTZ may constitute current C.P. "cultural commission" for Hollywood.

REFERENCE: Bureau File 100-138754.

DETAILS: This is the joint report of SA'S MARCUS M. BRIGHT, FRED G. DUPUIS, MAETT C. MCGAUGHEY, BERNARR M. PTACEK and LESLIE F. WARREN.

APPROVED AND FORWARDED: [Signature]
SPECIAL AGENT IN CHARGE

- Bureau
- New York (Info.)
- Los Angeles

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JAN 24 1949
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GENERAL SITUATION

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Since the submission of the last report, dated October 22, 1948, the trade press has carried frequent stories concerning a motion picture studio to be erected in the new State of Israel. The Hollywood "Variety" of October 11, 1948 carried a story that 31 Hollywood producers, directors, writers and technicians had banded together to help Israel set up its first studio which had been capitalized at \$800,000.00 and the studio was to be located near Tel Aviv. The individuals from Hollywood who are to act in advisory capacities include, among others, ARMAND DEUTSCH (assistant to DORE SCHARY at M.G.M.), JOHN HUSTON, LEWIS MILESTONE, EDWARD G. ROBINSON, MILTON SPERLING, CHARLES VIDOR, BILLY WILDER, WILLIAM WYLER, etc. Some of the individuals named above have been active in Communist fronts in the Los Angeles area recently.

JOHN STAPP, Organizer for the Hollywood Section of the Communist Party, speaking for the last Communist Party State Convention, was reported by [T-9] to have said that the entertainment industry represents a fringe industry under capitalism, but is of value in exposing the doubts into which capitalism is now being plunged. He dwelt on the inefficient methods of production in the motion picture industry, the competition for foreign markets, the overhead costs of approximately 40 per cent which he stated went into salaries for the first, second, third, fourth and fifth vice-presidents. He went on about the existence of great unemployment in the industry and the utilization of speedups and loyalty oaths as terrorist methods, finally talking about the use of the industry by monopoly as the opening wedge in the smashing of trade unions everywhere. STAPP proposed to the convention a resolution in support of the "Hollywood 10" and in opposition to any kind of thought control in that or any industry.

It has been reported previously in this case that many of the Communists who have infiltrated the motion picture industry got their start in the entertainment world in the New York area.

[T-10] presently in New York, reported to [T-19] some information concerning Communists in the theater in New York who in turn furnished it to this office. [T-10] stated that in her opinion ELIA KAZAN and his "group of actors are all Communists, his play Sundown Beach which I saw...was all propaganda." (It will be recalled that ELIA KAZAN was the producer of "Gentlemen's Agreement," a recent 20th Century Fox release.) The informant continued, "KAZAN is an important member of the Communist Party, ROBERT LEWIS and LEE STRASBERG, SANFORD MEISNER, TENNESSEE WILLIAMS....and all the casts of 'Streetcar Named Desire.'" Informant, speaking of the above persons, "They have a summer stock company where they all go called Green Mansions in Pennsylvania. The Theater Guild is a red nest. The American Academy here, PHIL LOEB, RITA ROMILLY, all members, probably not citizens, teaching new standards, what a crime. WALTER HUSTON and his son, JOHN, all Communists. Really...the theater here is a network of them, the Actors' Lab and the Circle Players are all members..it has to be cleaned up." (It should be noted the above is the personal opinion of [T-10].)

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In spite of the LESTER COLE decision (which will be covered in a later section of this report), the motion picture producers intend to abide by the ban on hiring known Communists. An article in the Hollywood Reporter dated November 17, 1948, bearing a New York dateline, stated that the major company heads had decided to stick by the ban and would defend any suits brought by the "10" who were fired because of their refusal to answer whether or not they were Communists. The Examiner on November 22, 1948 carried a story that major Hollywood producers are being sued for sixty million dollars for defamation of character and contract breaking and that the producers had turned down a proposal to settle suit out of court.

Along these lines, [T-11] stated that a meeting was held in New York in November 1948 of the presidents of the various companies, such as BARNEY BALABAN of Paramount, NED DEPINET of R.K.O., HARRY WARNER of Warner Brothers, and NICK SCHENK of Loew's, among others. Present at this meeting was ERIC JOHNSTON, head of the Motion Picture Producers Association. At this meeting it was pointed out by the attorneys that those individuals suing the studios in connection with the so-called ban, had agreed to settle their suit out of court if the producers would pay the costs incurred to date, which approximated \$200,000.00. All outstanding suits would be dropped and an impartial arbiter such as OWEN ROBERTS, a Justice of the Supreme Court, would be appointed, if satisfactory to all parties, to hear the facts involved to date, and render a decision which would be acceptable to, and binding upon, the producers as well as the plaintiffs. The studio heads mulled this proposition over and ERIC JOHNSTON recommended that the proposal be accepted, pointing out that his job was to steer the industry along public relations lines and that in his opinion settling the suits would be smart public relations. At this point, according to informant, Y. FRANK FREEMAN, Executive Vice-President of Paramount, took the floor and stated that while he had no official reason for being at the meeting except as the personal guest of BARNEY BALABAN and therefore had no right to speak, he felt that he would have to make some remarks at this time. FREEMAN continued that as a stockholder of Paramount, as well as one of the defendants in several suits having been personally named by the plaintiffs, he would not agree to settling any of the claims if it could be done for five cents. He continued that as far as he was concerned the legal proceedings would go on clear to the Supreme Court. According to informant, this threw the meeting into an uproar and it was decided to adjourn until the next morning at 11. As the meeting took up the next day the presidents of the companies voted unanimously in favor of continuing the legal fight and against any settlement whatever. Upon leaving the original meeting at which the discussion took place, the presidents of the various corporations called meetings of their boards of directors and the directors of each corporation voted against any settlement whatever or any compromise with the persons who had been discharged for failing to answer whether or not they were Communists. This decision made headlines in the

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trade press as far as the major studios are concerned when stories appeared stating that producers intended to fight the various suits brought against them to the highest courts.

[T-11] has continually stated that he is of the personal opinion that there will be no settlement of the suits and that the cases will eventually have to be decided by the Supreme Court.

The Society of Independent Motion Picture Producers issued a statement which appeared in the Hollywood "Reporter" on December 16, 1948 under the caption "SIMPP Denies 'Ten' Blacklist." The article stated ELLIS ARNALL, the new President of SIMPP, denied that it had ever blacklisted Hollywood's "unfriendly 10." This was disclosed in a letter dated December 13, 1948 to ROBERT W. KENNY, Chief Counsel for the "unfriendly 10." The letter sought dismissal of SIMPP as a defendant and KENNY stated that this would be done, saying, "This means that the united front of the industry has been broken."

"Variety" of the same day wrote up the story and again quoted KENNY as saying, "This is a tremendous victory for the so-called unfriendly 10." [T-11 stated] that the actions of SIMPP will have no bearing whatever on the stand taken by the majors as far as the latter group is concerned and it intends to carry its fight through.

MOTION PICTURE CRAFTS AND UNIONS

Since the summation of the last report in this case the Screen Writers Guild held an election which resulted in defeat for the Communist element within the guild and the election of anti-Communists to all positions of prominence, according to T-6. The election was largely handled by petitions through which various groups sought to get their candidates into office. It is significant that one group submitted a petition stating, "the undersigned active members in good standing nominate LESTER COLE and RING LARDNER, JR. for the Executive Board. We feel it is important their names appear on the ballot, not only because of their long records as directors and officers, but also so there be no possible suggestion of Guild acquiescence in the present industry blacklist." Both COLE and LARDNER are Communist Party members according to T-3 who identified the following signers of the above petitions as Communists: ALBERT MALTZ, JOHN HOWARD LAWSON, ALVAH BESSIE, PAUL TRIVERS, PAUL GARRICO, etc. [T-6 stated] that had not the anti-Communists been elected it was the intention of the majority of the members of the Screen Writers Guild to pull out forming a new union and asking for certification as the bargaining agent of writers in the industry. The Screen Writers Guild has brought suit against the Motion Picture Producers Association charging conspiracy to form a blacklist of writers for political activity.

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discussing this suit [T-16 stated] that Judge KAUFMAN of New York had ruled out on testimony taken before the House Un-American Activities Committee, as well as that pertaining to screen credits and had virtually ruled out the complaint of the Guild, but had left it open for re-drafting. According to a letter received from THURMAN ARNOLD, the Screen Writers Guild would have to draft a new resolution, which it is in the process of doing, because its basic premise has not been ruled out by KAUFMAN'S decision.

The Hollywood "Variety" in its issue of December 7th carried an article entitled "No Hollywood Red Hunt Seen for Next Year." The article said that "the plans for doing away with the Committee on Un-American Activities had been changed due to disclosures of the Committee recently," however, the article said "it is still unlikely that the Committee will go further into the HR (Hollywood reds) situation in 1949." Along these lines [T-12 stated] that from his discussions in the industry he felt there would be no further hearings on Communism in the motion picture business now that RANKIN was no longer on the committee. Informant stated that the obvious reluctance on the part of members of Congress to serve on this committee indicated that the committee would have a hard time functioning in the coming session.

It will be recalled that in the 1946 studio strikes several persons were arrested by the Los Angeles Police Department at Columbia Studios in Hollywood for violating a court ban on mass picketing at the time the Conference of Studio Unions had called its strike which was Communist led and dominated, according to T-13. The case involving the persons arrested has been in the courts continuously since that time and the Hollywood "Reporter" in its issue of December 1, 1948 stated that 35 studio pickets would appear in court for re-sentencing, their appeals having been turned down by the United States Supreme Court. One person was sentenced to a year in jail, 5 were given 6 month sentences, and fines for the others totaled \$9650.00, inasmuch as these individuals were found guilty of violating a court ban on mass picketing.

An article in the Hollywood "Reporter," dated November 11, 1948, stated that the Labor League of Hollywood Voters had been formed to block Communist penetration of motion pictures, that RONALD REAGAN was Chairman and ROY BREWER, Vice-Chairman. The article continued that the Labor League of Hollywood Voters had endorsed candidates in the recent election who were anti-Communists. In discussing the organization with [T-14] he stated that this was mainly an A.F. of L. organization and had been formed to bring pressure on various A.F. of L. organizations to get rid of Communists and to cease sponsoring candidates endorsed by Communists. In the local election the group opposed ELLIS PATTERSON, NED HEALY and PHYLLIS ZIFFREN

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and succeeded in getting the other A. F. of L. organizations in Los Angeles to do the same. In discussing the situation as far as studio labor is concerned, T-14 expressed a nervous attitude saying that the current unemployment in the industry is furnishing fertile grounds for the Communists. and he is of the opinion that as the unemployment and and depressed production situation continues the Communists will make more inroads into Hollywood labor, or at least succeed in stirring up difficulty. However, up to the present time informant feels that the anti-Communist leadership has succeeded in putting the Communists on the defensive throughout the entire Hollywood labor picture.

THE LESTER COLE SUIT AGAINST M.G.M.

As has been reported previously, LESTER COLE brought suit against Metro-Goldwyn-Mayer for reinstatement under the terms of his contract, claiming that the producers had entered into a blacklist. This case came to trial in the court of Federal Judge LEON R. YANKWICH in Los Angeles. On December 1, 1948 the judge specifically stated, "I want it understood that we are not trying the Communist Party, its membership or its doctrine." The trial made headlines in the local press and was written up on a daily basis. The Hollywood "Citizen News" on December 9th stated that L. B. MAYER of M.G.M. had testified. The article said in discussing MAYER "he said the movie industry had been motivated to clean house by threat of action on the part of the Congressional Un-American Activities Committee, advocates of federal censorship and the public." "Variety," on December 9th, quoted MAYER in relation to COLE'S suspension as stating that it had been ordered by the officers of Loews, Incorporated, New York, who felt something should be done about the men who wouldn't answer "questions put to them by the Un-American Activities Committee." The paper quoted MAYER as saying, "they ordered us to do it. We had it done." The article continued that MAYER had said prior to the New York meeting of the producers, which he described as "two days of wrangling," that he had held very strong views against firing or suspending anyone because of his political views. However, this was before the contempt charges had been made against COLE. MAYER said that earlier he had refused to fire COLE at the request of two investigators for the House Un-American Activities Committee, H. A. SMITH and A. B. LECKIE. A deposition taken from E. J. MANNIX, Vice-President and General Manager of M.G.M. was introduced by COLE'S lawyers, ROBERT W. KENNY, CHARLES KATZ and BEN MARGOLIS. (Both MARGOLIS and KATZ are communists, according to T-1.) The deposition was quoted in the press, as far as MANNIX is concerned, as follows:

"My stand on this was that I was not in a witch hunt and I wasn't out to find Communists or to hurt Communists as long as I was able to protect material on the screen and as long as the screen was free of any Communistic propaganda."

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The deposition continued: "I didn't think the industry was wrong and I thought that this was just a shoddy way of getting publicity. They asked about LESTER COLE and DALTON TRUMBO and I said I don't give a damn whether they are Communists or not. All I am interested in is getting people to write scripts for me and my responsibility if he is a Communist, a Democrat or a Republican is that the ideology is not put on the screen."

^{LOUIS B.}
"Variety" on December 10, 1948 again quoted MAYER on his stand in which he expressed fear of federal censorship being raised and said, "I felt that the public wouldn't be appeased unless something was done. The industry belongs to the people, like baseball." MAYER said that he had talked to COLE when the two returned on the train from the Washington hearings, saying that "I told him if he belonged to the Communist Party the FBI had a record of it—that it was no crime to belong to the Communist Party. I told him he should have answered no, I'm not a Communist, or yes, I am a Communist. I told him then you are in the clear." To this COLE replied, "well I had to stick with the gang, I couldn't break with them." MAYER denied saying the THOMAS hearings were unfair, but admitted MANNIX had felt that way. In describing ERIC JOHNSTON'S attitude, L. B. MAYER said, "If I'm not mistaken he said it both ways, one it was, one it wasn't."

The judge gave the following four questions to the jury, according to the Los Angeles "Times" of December 18, 1948:

- "1. Did the plaintiff, LESTER COLE, by his statements and conduct before the House committee in connection with its hearing into Communist infiltration into the film industry 'bring himself or tend to bring himself into public hatred, contempt, scorn or ridicule?'
2. Did the plaintiff by his conduct before the committee tend to shock, insult or offend the community?
3. Did the plaintiff, by his statements and conduct before the committee, prejudice the defendant, MGM, his employer or the motion-picture industry generally?
4. Did the defendant studio by its conduct toward COLE subsequent to the Washington hearing waive the right to take action against him by suspending him?"

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In upholding the findings of the jury giving LESTER COLE a victory in the case Judge YANKWICH, according to an article in "Variety" dated December 21, 1948 captioned "YANKWICH in Tirade at JOHNSTON," delivered "one of the most scathing attacks ever heard from the federal bench upon ERIC JOHNSTON, President of the Motion Picture Association of America." The article says, "In his dissection of JOHNSTON'S character Judge YANKWICH first reviewed the major steps taken in the action by the producers against COLE and others of the 'Unfriendly 10'." The article continued that YANKWICH said the action was not something done by Metro but was "a policy ERIC JOHNSTON sought to have adopted at a meeting in July 1947, at which he was not successful...." The article continues to quote the judge. "LOUIS B. ~~MAYER~~ stated his opposition. He again repeated his opposition and E. J. MANNIX also stated his when agents of the House Committee on Un-American Activities sought to have them achieve that objective and insisted that certain writers, naming COLE by name, should be discharged." The papers quoted the judge again, "JOHNSTON indicated that his high pressure methods resulted in the adoption of this policy. I was surprised that a man employed should have talked so contemptuously of his employers as he did when he testified. He said he was tired of dealing with people so vacillating and I was surprised he thought it his duty to express his contempt and disdain." The article continued that YANKWICH said "the statutes provided no one should be deprived of his property without due process of law, and that COLE'S contract was his property." The judge stated, "even though ERIC JOHNSTON envisaged the possibility of some legal difficulty in urging this policy he was willing to brush it all aside and leave M.G.M. to shift for itself in trying to find a legal excuse for breaching the contract. That type of mind has existed in the United States for a long time. In the past it has been confined to some parts of the clergy but ERIC JOHNSTON demonstrated to me that it has reached the sacred precincts of business and business men and that they can take as dogmatic a view as OLIVER CROMWELL did when he almost gloated over the massacre at Drogheda in 1649."

"LESTER COLE was made to suffer a penalty not for what his employer thought about him, but for a dogmatic attitude on the part of JOHNSTON who insisted his doxy was orthodoxy and everybody else's was heterodoxy." According to the article, Judge YANKWICH said, "COLE owes a debt of gratitude to LEWIS B. ~~MAYER~~. By his testimony, ~~MAYER~~ won the case for COLE even before COLE took the witness stand."

Various members of the Producers Association took issue with YANKWICH, particularly SPYROS P. ~~SKOURAS~~ of 20th Century Fox, who stated, "I wish to state publicly that neither I nor my company was high-pressured by Mr. JOHNSTON or anyone else. The action in regard to the so-called Hollywood 10 was taken by the directors of 20th Century independently and on their own initiative." Ronald Reagan-4005

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ERIC JOHNSTON took issue with YANKWICH in an article appearing in the Hollywood "Reporter" of December 22, 1948 which quoted JOHNSTON as saying, "What actually happened is that I presented the producers with two alternatives. Either they could employ persons thought by the public to be Communists and defend their employment, or they could dismiss them. The decision was up to the producers and I told them it was up to them to fish or cut bait. The decision was entirely theirs. They made it unanimously." The article continued stating JOHNSTON said he also wanted to comment on the court's charge he is "dogmatic, doctrinaire and absolutest." He said, I would not employ a known Communist in a responsible position" adding that if that stand made him those things he would plead guilty.

T-17 reported that Communists in the industry took heart at the COLE decision, the statement being made that "now people won't be afraid to stand up and be counted." (u)

(T-11) said that the decision was not unexpected, that the producers intend to appeal it and the case will go to the Supreme Court. He feels that the stand of the producers will be upheld in the appellate court and that the decision alters in no way the determination of the majors to go ahead with the suit. (u)

The Hollywood "Reporter" of December 22, 1948 carries an editorial by W. R. WILKERSON saying "that the red element and the left wingers.... are whooping it up as a result of the jury's decision in LESTER COLE'S suit against M.G.M." The article continues that a suit will now be entered for DALTON TRUMBO against M.G.M., pointing out that ROBERT KENNY believes he has an even stronger case than he had with COLE in that TRUMBO had no morality clause in his contract, and that when the contract was presented for his signature he told M.G.M. "If you want me, take that clause out," and they did. It will be recalled that (T-11) had stated the TRUMBO case represented a clear liability to M.G.M. because the contract contained no morality clause. (u)

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ANTI-COMMUNIST GROUPS

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Motion Picture Alliance

As has been previously reported this organization was founded some years ago by a number of individuals in the motion picture industry as an anti-Communist group. For some time it had a measure of influence in spite of the fact that from its inception MPA drew the fire of the Communist Party elements in Hollywood together with party sympathizers. During the past year and particularly since the hearings of the House Committee on un-American Activities in Washington in the Fall of 1947, the influence of MPA has lessened considerably and informants advise that it has become more and more ineffective. It will be recalled that a number of the so-called friendly witnesses for the House Committee in Washington were members of MPA.

MPA recently put out a circular letter to all its membership enclosing the pamphlet entitled "100 Things You Should Know About Communism in the USA" issued by the Committee on Un-American Activities of the House of Representatives which prepared it. MPA'S letter urged that each member familiarize himself with the information in the pamphlet and then pass it along to a friend who needs to be informed on the subject.

In discussing the "Friendly Witnesses" who had made the trip to Washington to appear before the Un-American Activities Committee, T-6 stated on December 21 last that DICK MACAULEY had had only two weeks work since appearing before the Committee over a year ago. Also the informant continued JIM MC GUINNESS has been pushed out of MGM and the latter's contract is being dissolved by "mutual consent". It will be recalled that MC GUINNESS has been regarded as a spearhead of the Motion Picture Alliance and that he has been demoted from an executive to a producer and finally is out altogether with only three months to go when he would be eligible for the lifetime pension set up for executives of MGM. MORRIE RISKIND, a Pulitzer prize winner who had been much in demand by the studios, was told within the past thirty days by his agent that he is "all through" and his agent has been unable to place RISKIND in the industry. T-7 reiterated a statement made previously wherein he pointed to the above individuals as well as ADOLPH MENJOU showing that none of these people had been employed in the industry since the Washington hearings, pointing out that the effect of this situation upon the younger talent in Hollywood

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was obvious in that these persons would not "stick their necks out" to fight Communism because if they did so it meant that they would get nowhere in the picture business. An article in the Hollywood Reporter on December 8 last states that a national magazine has commissioned DICK MACAULEY to do an article under the title of "What Happened to the Friendly Witnesses".

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In discussing the present status of MPA recently [redacted] recalled that when MPA was first organized several years ago he, the informant, was at the original meeting which set it up which was held at the Beverly Wilshire Hotel in Beverly Hills. He recalled as an example of the hostility with which MPA was greeted from numerous sources within the industry the fact that producer DAVID SELZNICK happened to be in the hotel bar that night and that SELZNICK had taken it on himself to walk in on the MPA organization meeting and tell those present in effect that they were just a bunch of anti-Semites and that what they were trying to do would split the (motion picture) industry.

The Cinema Educational Guild

This is a recently formed group purporting to be anti-Communist in scope and purpose. It first came to the public attention with a mass meeting on the evening of December 9, 1948 at the El Patio Theater in Hollywood. The advance notice of this meeting stated that an unidentified person would divulge startling information at the meeting. This organization which has announced none of the names of its officers or members and which on its official stationery states that its headquarters are "confidential" is set up to oppose and expose the activities of Communists and the Communist Party in the Hollywood motion picture industry. Its effectiveness and future methods have not yet been determined.

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The El Patio Theater was completely filled for the announced meeting on December 9 last, the theater capacity being some 1100 seats. Several hundred more individuals were turned away for lack of capacity. [redacted] attended the meeting and furnished pertinent information concerning it as follows: The meeting began when a man, unnamed, and wearing a black hat on his head and a mask over his face, took the stage. He opened by saying that he was forced to conceal his identity in this manner because he was a prominent actor of the stage and screen and if he were to be identified it would ruin his chances of ever being able to work again in the picture industry or on the American stage. He said that he himself was listed as one of the Communist group.

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in the Hollywood Studios; that his name has appeared time and again as a Communist or fellow traveler with the Communists; that he had attended many of the most secret meetings of the Communists in Hollywood.

He then proceeded to relate the circumstances of meetings in the house of CHARLIE ~~CHAPLIN~~, LEWIS MILESTONE, and several others giving an account of what took place. He intimated that he had been gathering information about the Communist movement in Hollywood in this manner for some time. It was noted that the masked individual's speech was written and he adhered to the script except for an occasional side remark from time to time.

He talked for an hour or so and finished his story by reading the names of about one hundred alleged Communists and sympathizers in the studios. The informant states that the list that he read was the standard one, published several months ago by MYRON ~~FAGAN~~, a writer and ex-director. The speaker, according to informant added nothing to what is generally alleged of the Hollywood situation in this respect. However, he did state that he knew of his own personal knowledge that the ten writers indicted for contempt of the House Committee on Un-American Activities had been employed secretly by the Hollywood producers under assumed names. (It may be noted that to date available informants in the Los Angeles Office have been unable to verify this allegation.)

After the speaker's talk which took something over an hour he said he had a surprise for the audience in the presence of a very important individual. He then introduced GERALD L. K. SMITH, who came down through the audience to the stage. GERALD L. K. SMITH spoke for about an hour delivering his usual indictment of the motion picture industry for harboring and encouraging Communists and the Communist movement. He named such producers as LOUIS B. MAYER, WARNER BROTHERS, and others, and gave some facts regarding their activities which he termed hypocritical in the extreme, outlining the difference between what they said for public consumption on the Communist question and what they were doing secretly to protect the Communists. SMITH stated that a national boycott of the theaters was being brought about; that the complete list of names of stars, directors, and writers mentioned upon the stage was being sent to every locality in the United States, calling for a boycott of any theater showing a picture in which any of these persons appeared. SMITH stated that his own following now amounted to some three million people throughout the country and that it was growing all the time.

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GERALD L.K. SMITH then called on MYRON FAGAN who was in the audience to stand up and when he did so the audience cheered. The Bureau has been previously furnished with information concerning MYRON FAGAN. SMITH thereafter called for a collection which was made. The amount received was not announced as each donation was placed in an envelope passed out to each person when he or she entered the theater. SMITH announced that he as an individual had nothing to do with operation of the Cinema Educational Guild; that he admired Mr. FAGAN and the masked actor who appeared on the stage; that he was appearing there as a speaker in order to help them organize the guild; that he, SMITH, was speaking the next night, December 10, at the Embassy Auditorium in Los Angeles and then would be gone from Los Angeles for several days thereafter.

The informant noted that the audience generally was well behaved and from the response were generally very much interested in the meeting which was adjourned shortly before midnight.

The Los Angeles Office subsequently learned through MYRON FAGAN that the masked individual who was the principal speaker at the above meeting and was generally called Mr. "X" was in fact one DARYL HUTCHINS who was the official National Broadcasting Company's reporter at the United Nations Conference in San Francisco in 1945. FAGAN describes HUTCHINS as a former actor who was associated with the Pasadena Playhouse approximately ten years ago, a member of the screen writer's guild, and a musical composer and member of the American Society of Composers, Authors and Publishers (ASCAP). Mr. HUTCHINS won the ASCAP 1947 award for writing a song "I remember, I remember".

Mr. FAGAN requests that under no circumstances should the identity of DARYL HUTCHINS be disclosed.

FAGAN has tentatively agreed to head the Cinema Educational Guild which he claims is unique in that all members are to be kept secret from the public as well as its headquarters. Apparently the majority of these members are persons who are interested in the Motion Picture Alliance organization mentioned above.

FAGAN advises that one of the first steps of the Cinema

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Educational Guild will be to try to reach as many segments of the country's population as possible and educate them in the logical manner as to Communist infiltration into the entertainment industry, particularly motion pictures.

FRONT ACTIVITY

Actors' Laboratory

Considerable information regarding the origin, activities and Communist control of the Actors' Laboratory has been previously reported under the separate investigation of this organization. Actors' Laboratory has been termed a "Red Front" by the California Legislative Committee on Un-American Activities in the Committee's 1948 report on Communist front organizations. The letterhead of the Actors' Laboratory for February 1948 identifies the organization as "A non-profit corporation composed of a theater wing and a workshop training program--founded in 1941".

Investigation has revealed the complete Communist control of the Laboratory almost from its inception. The Actors' Laboratory is important in considering the question of the Communist penetration into the motion picture industry for the reason that reliable informants in a position to know have characterized it as the best actors' training school in the industry.

It is noted that the 1948 TENNEY report on Un-American Activities in California quotes OLIVER CARLSON, former Communist Party member, as follows concerning the Actors' Laboratory: "Its primary function apparently is to draw ambitious young actors and actresses into the orbit of Communist Party front organizations, ostensibly the Actors' Laboratory is a combination training school and experimental theater, but in fact it has always been more political than artistic."

As indicative of the complete Communist control of the Actors' Laboratory an analysis of confidential information concerning the Communist Party affiliation of those in charge of the Laboratory has been recently made based on the announced identities of the Laboratory's Executive Committee, Executive Board, and officers reflected in a printed announcement concerning one of its recent productions made available by [T-8] (S) (u)

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The present Chairman of the Board of the Laboratory is one PHOEBE BRAND (CP-T3). She is the wife of screen actor MORRIS CARNOVSKY (CP T-3).

The Executive Board of the Laboratory at the present time consists of 34 members and of these 27 have been identified by confidential informants as either past or present members of the Los Angeles Communist Party. In addition to these 27 four other members are identified as definite Communist suspects although no documentary evidence of their membership is at hand at the present time. Those Board members identified as having had Communist membership in the past are as follows:

ROMAN BOHNEN (CP T-3)	WILL LEE (CP-T1)
PHOEBE BRAND (CP T-3)	LARRY PARKS (CP T-3)
LLOYD BRIDGES (CP T-3)	ABRAHAM POLONSKY (CP T-1)
J. EDWARD BROMBERG (CP T-3)	WALDO SALT (CP T-3)
MORRIS CARNOVSKY (CP T-3)	ART SMITH (CP T-3)
HOWLAND CHAMBERLIN (CP T-1)	MARY TARCAI (CP T-3)
HOWARD DIMSDALE (CP T-3)	GEORGE TYNE
RAYME ELLIS (CP-T3)	Aka BUDDY YARIS (CP T-3)
ALLOYD GOUGH (CP [redacted])	JOHN WEXLEY (CP T-3)
BEN IRWIN (CP -T1)	FRANCES WILLIAMS (CP T-1)
H. S. KRAFT (CP-T3)	MERVIN WILLIAMS (CP T-1)
	J. GEORGE BRAGIN (CP-2529)

The Executive Board consists of eight members, seven of which have been reliably identified as having had Communist Party affiliations as follows:

ROMAN BOHNEN (CP T-3)
J. EDWARD BROMBERG (CP T-3)
MORRIS CARNOVSKY (CP T-3)
RAYME ELLIS (CP T-3)
ART SMITH (CP T-3)
MARY TARCAI (T-3)
MERVIN WILLIAMS (T-1)

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The eighth member of the Executive Committee, ROBERT KARNES is not known at this time through any reliable evidence other than association to have Communist connections.

Among the faculty of the Actors' Laboratory six individuals have been identified as having past or present

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Communist Party membership. These are WILL LEE (CP T-1), MARY
TARCAI (CP T-3), MERVIN WILLIAMS (CP T-1), JACOBINA CARO (CP T-3)
HARRIET GRAY (CP T-3), ANN LIEF (CP T-1)

The Hollywood Reporter in its issue for October 22, 1948, reported that the Actors' Laboratory along with the Hollywood Writers' Mobilization had been dropped from the tax-free rolls of the Bureau of Internal Revenue. When the Bureau circularized its offices with a revised list of "non-profit, religious, charitable or educational" institutions entitled to special exemptions the Actors' Laboratory was missing therefrom. The spokesman for the Laboratory at that time professed not to know the reason for the ruling as it pertained to Actors' Laboratory.

Arts, Sciences and Professions Council (ASP)

As has been previously reported (ASP) it is believed to be the principal organization through which the Hollywood Communist elements are working at the present time from the standpoint of propaganda and pressure. [redacted] a close observer of the Communist movement within the Hollywood motion picture industry has repeatedly expressed the opinion that ASP is the most important single organization being used for the Party's purposes at the present time.

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The ASP, according to its own publication "New Aspects for 1948" "was established to channel the organized expression of artists, scientists, and professionals unless we join with other progressive elements of the community in joint action on political, educational and cultural questions we shall find as they did in Germany that one by one the individual either surrenders his principles--or his life."

On January 11, [redacted] advised that the Region #4 chairman of ASP covering the Los Angeles area is DR. LINUS PAULING, the well known scientist of California Institute of Technology. Chairman of the Hollywood ASP Council is HOWARD KOCH, screen writer. The Executive Director is one ELLEN DAVIDSON who in recent weeks replaced JOY DARWIN (CP T-3) in that position. Informant advises that the individuals making up the Executive Committee of the ASP in Hollywood appear to be kept rather secret and the entire committee is not known. However, from his best information, among those making up the current Executive Committee are MICHAEL DAVIDSON, believed to be Executive Secretary of the Radio Writers Guild; SAM MOORE (CP T-3) radio writer; MAURICE ZIMM also known as

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~~MAURICE~~ ZAMM, composer; MILTON MERLIN, a writer, and EUGENE STONE. During the first week in December 1948 reporting agent, together with Special Agent EMMETT C. McGAUGHEY conducted a physical surveillance based on information received to the effect that a meeting of the steering committee of ASP would be held at the home of SYLVIA COMPINSKY [CP T-304] in Hollywood. Approximately ten individuals were observed by the agents to arrive and enter the COMPINSKY residence at the appointed hour. Not all of those attending could be identified by the agents; however, personally identified as they entered were: DR. MURRAY ABOWITZ (CP T-1), a Communist Party member for at least fifteen years; Motion picture director, HERBERT BIBERMAN [CP T-304] who is one of the "Hollywood 10"; VICTOR SHAPIRO, Hollywood publicity agent, (CP T-1); and HOWARD KOCH, screen writer.

Although he was not identified as being present at the Steering Committee meeting on the evening in question, JOHN HOWARD LAWSON [CP T-304] is known through [redacted] and CNDI LA JO-1 and other confidential sources as having much to do with the policies of ASP. LAWSON is generally regarded as the Communist Party authority on Communist Party policy matters among the cultural groups in Hollywood.

The most important activity of ASP is and has been for many months the defense of the so-called "Hollywood 10" film writers convicted of contempt of Congress as a result of the Un-American Activities hearing in Washington in the Fall of 1947. While ASP cooperates with other organizations such as Civil Rights Congress and the Independent Progressive Party in connection with other Communist Party problems, defense of the "10" is paramount with the ASP at the present time.

The ASP Council in Hollywood prior to the November elections consistently supported the third party movement of Mr. HENRY WALLACE. It may be noted that just prior to the elections [redacted] furnished copies of literature issued by the ASP Council in support of Mr. WALLACE and that this literature was made available to all members of the Communist Party's Aragon (radio writers) Club, at a meeting of that club on October 12, 1948. This literature included WALLACE Sponsor Cards with instructions on how to get "big names" among the motion picture people as an important way to organize for WALLACE. Also issued at that time was a mimeographed statement by the National Council of ASP in support of HENRY WALLACE; also a schedule of the various radio

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broadcasts of Mr. WALLACE.

On November 26, 1948 the ASP Council in Hollywood sponsored a "Thanksgiving meeting with the Hollywood Ten". In its pre-meeting advertisements of this meeting the ASP announced Thanksgiving for the downfall at the polls of the inquisitors in the defeat of Representatives VAIL and McDOWELL of the Un-American Activities Committee; also for the return of the valiant, that is, sixteen out of seventeen congressmen re-elected who voted against citing the "Hollywood 10" for contempt; also for this verdict of the people on November 2nd in Hollywood. Advertisements further called for a return to a free democratic screen with equal opportunity for all and for revocation of the so-called blacklist within the motion picture industry.

The People's World on November 13, 1948 announced that the writer, SAM KORNITZ (CP-T-3) would give four lectures on anti-Semitism under the auspices of the Hollywood Women's Council of ASP on November 16, 23, 30 and December 14. It was announced that attendance at these lectures would be limited to 100 people and that the proceeds would go to the defense of the "Hollywood 10". Sponsors were to pay \$25.00 each while subscribers paid \$10.00.

The ASP Council recently announced that JOHN HOWARD LAWSON would give a course of six lectures under the auspices of the ASP at the Masonic Temple on January 31, February 7, 14, 21, 28 and March 7. These lectures would deal with the subject "A New Approach to American History and Our Cultural Heritage", and will be a preview of LAWSON'S book on the same subject on which he has been working for some time.

The jury verdict in December 1948 for screen writer LESTER COLE in his reinstatement suit against Metro-Goldwyn-Mayer Studios was regarded as a signal victory not only by COLE himself but by the "Hollywood 10" film writers, the ASP, and in fact all Communist Party elements in Hollywood. It will be recalled that LESTER COLE was suspended from his employment with MGM last year as a result of the hearings by House Un-American Activities Committee in Washington when COLE refused to answer the question as to whether or not he is or ever has been a member of the Communist Party. As a result of the verdict for the plaintiff rendered by a Federal Grand Jury, COLE'S \$1,350 week salary has been reinstated by MGM and the Studio will be forced to pay him some \$70,000 in salary which he lost as a result of the suspension. CNDI LA CD-49 advised that JOHN HOWARD LAWSON regards the COLE victory as very

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important and one which the ASP and the "Hollywood 10" should make the most of. The COLE suit and its significance is being referred to elsewhere in this report.

One of the most important recent activities of the ASP Council in Hollywood and one which shows something of its plans and program for the coming year surrounds the Membership Conference which ASP held on December 12, 1948 at the Hollywood Roosevelt Hotel in Hollywood.

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[redacted] attended the conference and has furnished considerable information concerning it. The conference is being reported here in some detail because its proceedings and those handling the conference give considerable insight into the extent of the Communist influence in ASP and the policies, program, and activities of this organization.

The opening session of the conference was held in the afternoon of December 12 at the Hollywood Roosevelt Hotel. This session was chairmaned by Mr. HOWARD KOCH. ELLEN DAVIDSON presided as Executive Secretary of the conference. HOWARD KOCH opened the meeting with a lecture on the main aspects and aims of the ASP Council. He broke these aims and aspects down into three phases: "The fight for peace, for cultural freedom and the advancement of the fields we represent." He said the National Council of the ASP is negotiating a peace conference in New York City February 26 and 27, to consider the central question of peace and publish its findings and petition the Government to seek a peaceful future.

In the cultural field KOCH said "Our most important single goal now is the wiping out of the Un-American Activities Committee in the 81st Congress."

He further told the audience that the National office of ASP plans to open a legislative office in Washington, D. C. with a permanent representative and will issue a monthly legislative bulletin. KOCH said that real estate negotiations had already been entered into for a headquarters in New York so that in the following year 1950 he hoped an international meeting would be held in this headquarters building instead of in the Waldorf Astoria. He announced that many national and international figures would be present at the meeting in New York but that it was too early to name them at this time. He said that some of the aims of this national committee would be to abolish the House Un-American

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Activities Committee and to get national response and support for the "Hollywood 10". The establishment of a national Academy of Academic Freedom would be brought up and decided upon at the meeting in New York. A recruiting campaign would be started in the Los Angeles area and a DR. DYKSTRA (presumably DR. CLARENCE DYKSTRA of the University of California at Los Angeles) would visit the local college campuses to familiarize the students with the Arts, Sciences and Professions Council.

ASP Executive Secretary ELLEN DAVIDSON next read a brief report of last year's progress in which she said that some \$30,000 had been expended in the WALLACE campaign and that ASP finances at the present time were rather low. She said there were some two thousand members in the ASP Council, many of whom were not actually members because they neglected to pay their dues. At this point the meeting was thrown over to audience participation. An individual identifying himself as BOBBY LEE brought up the matter of sending a bulletin to all members so that the information would not reach them cold. The idea of an office open twenty-four hours a day in Washington, D. C. to keep up on legislative bills such as the Taft-Hartley and Mundt-Nixon Bills was suggested. This idea met with the whole hearted approval of those present.

An individual, who could be identified by [redacted] only as a DR. CHAPPLET from the audience said that ASP should clamp down on President Truman and make him live up to his platform concerning civil rights.

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JOHN HOWARD LAWSON gave a brief speech in which he complimented chairman HOWARD KOCH and the audience participation at the meeting. LAWSON was given a great ovation.

Screen writer ARNOLD MANOFF (CP for over twelve years according to T-1) then read a report on what he called the fight of the major motion picture studios and gave the percentages of their losses since the days of censorship and the "Hollywood 10" indictment. He also gave a brief summary on the plight of ERIC JOHNSTON.

Screen director HERBERT BIBERMAN (one of the "Hollywood 10" (CP member for years according to T-3)) spoke very briefly concerning the national office and a few other minor points.

A DR. MARTIN HALL thereafter spoke on civil rights and urged the election of a Steering Committee on civil rights. He named approximately twenty people to elect such a committee and

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this was approved and adopted.

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This adjourned the opening session and a meeting was thereafter continued in various panels as follows: (1) the film panel chairmaned by film writer PAUL JARRICO [CP T-3] and writer JOHN COLLIER, (2) the radio panel chairmaned by MILTON MERLIN, (3) the health and medicine panel chairmaned by DR. LOUIS ROBINSON, (4) fine arts panel chairmaned by GREGORY AIN and GEORGE ANTHEIL. [It may be noted that GREGORY AIN is reliably reported to have been a member of the Communist Party by T-1 and has been an officer in the American Council of Soviet Friendship as well as a contact of the Soviet Consul.] (5) the sciences and education panel chairmaned by CARROLL RICHARDSON.

There were estimated one hundred individuals present at the opening session. b2 b7D

[redacted] attended the film panel of the conference. This session was chairmaned by Mr. PAUL JARRICO, screen writer of the film "Song of Russia". JOHN COLLIER, the other announced chairman of this session was not on the platform. There were approximately thirty to forty people present for this panel composed of writers, technicians, and actors of the theater and film industry in general. Among those identified at this panel were JOHN HOWARD LAWSON, PAUL JARRICO, screen writer HOWARD MANOFF, writer ALBERT MALTZ [CP T-3], director-writer HERBERT BIBERMAN [CP T-3], radio writer-actor ABE BORROWS [CP T-3], Mrs. ABE BORROWS, and PAUL DRAPER dancer.

Chairman PAUL JARRICO introduced HOWARD MANOFF as the speaker for the film panel. MANOFF spoke for approximately one hour concerning censorship of thought, restrictions placed on writers by the film producers, the State Department and the Un-American Activities Committee. He emphasized the need to get more racial discrimination propaganda in films such as they had in the picture "Crossfire" and "Gentleman's Agreement". MANOFF said that ERIC JOHNSTON had taken credit for these two outstanding pictures. At the end of MANOFF'S speech the meeting was thrown open for discussion. PAUL JARRICO mentioned something concerning DORE SCHARY and a quotation by him to the effect that "the writer in Hollywood has unlimited opportunity". The informant reports that it was inferred by Mr JARRICO that a writer could contact Mr. DORE SCHARY when something was cut out of his script and Mr. SCHARY would get it back in. By way of identification DORE SCHARY is in charge of production at Metro-Goldwyn-Mayer directly under LOUIS B. MAYER. The Los Angeles Office has no evidence to indicate that SCHARY is or has been a member of or affiliated with the Communist Party although informants have reported that Mr. SCHARY

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has indicated some sympathies along these lines in the past.

It was agreed that a bulletin should be sent to organizations such as the Parent --Teachers Association, trade unions, and open meetings and forums, in the form of a questionnaire in order to get their views on what the community wants.

JOHN HOWARD LAWSON wanted more portrayals in films of labor leaders and of the Negro in society.

Several committees were formed to work on these programs and volunteers were taken from the audience. Among these committees was one to take the plight of the "Hollywood 10" to the community as a whole especially in the Parent--Teachers Association.

Mrs. AEE BORROWS stated from the audience that more and more Spanish and Italian pictures are appearing in her district thus proving that the community there was opposed to the present censored films produced in Hollywood. She said pictures dealing with minority problems were more acceptable in this community and that this was fertile ground.

The film panel was adjourned with the setting of a new date for further discussion inasmuch as all points were not covered before the time allowed ran out. The main issues arising out of this panel were: (1) support to "Hollywood 10", (2) abolish the Taft-Hartley bill and do away with the Un-American Activities Committees through the country, (3) establish liaison with Parent-Teachers Associations and trade unions and get them behind the "Hollywood 10", (4) film the Hollywood story to show to the PTA and trade unions.

The closing session of the ASP Membership Conference was held in the evening of that same day, December 12, and this session was again chairmaned by Mr. HOWARD KOCH. KOCH gave a brief resume of the opening session for the benefit of those who had not been able to attend. He identified the ASP Council as a group of the artists, scientists, and professionals, banded together for mutual and civic interests and not connected or sponsored by any political organization. He said that during the last election they had sponsored HENRY A. WALLACE simply because his views were identical with the views of the ASP Council. KOCH then called for the following people to come forward and sit on the platform:

ELLEN DAVIDSON (ASP'S Executive Secretary)
EUGENE STONE

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JOHN HOWARD LAWSON (screen writer)

~~DR. LOUIS ROBINSON~~~~DR. ROBERT GALSTON~~ (California Institute of Technology)~~CONFIDENTIAL~~

GREGORY AIN (Architect, heretofor identified)

~~PAUL JARRICO~~~~HOLLISTER NOBLE~~, writer [CP T-1] (u)

KOCH thereafter went on to say that he had from time to time visited all the panels of the conference and was amazed at the display of interest and vitality shown at the panels. He then read several telegrams, one from DR. LINUS PAULING, noted scientist of California Institute of Technology, who expressed his regrets for not being able to attend due to illness from overwork. DR. PAULING is the Regional Chairman for the ASP in the Los Angeles area. He was also chairman for the Welcoming Committee at the recent visit to Los Angeles of the REVEREND HEWLITT JOHNSON, sometimes called the "Red Dean of Canterbury". KOCH then read a telegram from the Harvard astronomer DR. HARLOW SHAPLEY, national chairman for the ASP Council who expressed his greetings to the members. KOCH then said the audience would hear a brief summary of all panels so all members would be acquainted with the scope of different sections and what they had accomplished during the various forums earlier in the afternoon.

These summaries were limited to five minutes and the first speaker introduced was Mr. EUGENE STONE, of the radio panel. An informant identified STONE as one of the writers of the "Great Gildersleeve" program. He announced that the radio program had outlined a three-way program as follows: (1) Educational programs and offer of services. This he said means ASP would help organizations write, edit and prepare programs. When a union or an organization--he mentioned particularly the American Veterans Committee--has radio time purchased but is running into difficulty filling that time this group would offer their services in preparing script, speakers, and artists to these organizations upon request. (2) Freedom of the air. In this category STONE mentioned radio station KMPC (At Los Angeles) which is coming up for relicensing in January. He indicated that his panel would fight to see that KMPC changed management inasmuch as he charged they are selling time to anti-democratic organizations and allowing anti-democratic material to be released over their station. (3) Speakers' Bureau. In this Bureau, radio writers, commentators, etc. would be available for speaking tours before such clubs as Kiwanis, Rotary, PTA, union locals, and veterans organizations. He said that last year they received more than 2,000 requests for speakers by organizations such as these.

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KOCH next introduced Dr. ~~LOUIS ROBERTSON~~ as the chairman of the Health and Medicine Panel. This panel brought up the national health in general making several references to the polio epidemic. DR. ROBERTSON commended the Wagner-Ellender Bill but said it was not enough. He spoke of a report by ~~OSCAR EWING~~ and urged all present to read ~~KARLY MALBERG~~'s book entitled "4,001 Patients". He said his panel would continue to serve the community on health matters such as combating the smog and epidemics as the polio one in Los Angeles. Dr. ROBERTSON said Standard Oil was largely responsible for the smog in Los Angeles and that for one million dollars Standard Oil could erect a plant to take all the sulphuric acid vapors out of the air. This plant, he said, in turn would net proceeds of better than one thousand dollars a day but at present no work is contemplated on such a plant. He charged that Standard Oil would not see a representative of the Los Angeles Health Department until he threatened legal action.

The next speaker introduced by chairman KOCH was ~~DR. ARTHUR GALSTON~~ of the California Institute of Technology. It appeared that DR. GALSTON was substituting for DR. CARROLL RICHARDSON who is chairman of the Science and Education Panel. DR. GALSTON spoke on academic freedom and how the Thomas Committee in Washington and the Tenney Un-American Activities Committee in California were jeopardizing scientific advances. He emphasized the fact that due to these committees, a very determined group of educators had formed to fight this legal enslavement. He said that on October 9 and 10 last there was a meeting held by the ASP Council in New York to set up machinery to fight these legal restrictions and dismissals for reasons of loyalty. GALSTON'S panel urged a constant fight against loyalty dismissals here in Los Angeles. To help in this legal battle Professor ~~CLYDE MILLER~~, head of the national bureau, is coming to Los Angeles to help with the legal machinery to be used for this fight. DR. GALSTON told a story of how he and numerous other scientists had planned to gather at San Francisco and discuss radiation and its effect on man and how far a man could be from the center of an atomic blast and still live. He was very bitter toward Naval Intelligence because they called off the meeting for security reasons. He expressed his belief that atomic development should be given to the civilians and taken away from the military. He said his panel had adopted a suggestion for a legislative committee to press for legislation to help civilians get more money for peace research and less for the military. ~~also~~

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to do away with the Un-American Activities Committees and their attacks on culture and science.

HOWARD KOCH next introduced GREGORY AIN of the Fine Arts Panel. AIN said that the public did not appreciate fine arts and his committee wanted to bring fine arts to the public. He said his panel was in favor of pressing for more fine arts bills in the U.S. Congress and to support and create a program for a federal fine arts bill. The Fine Arts Panel in the near future will have a party to raise proceeds for the ASP Council. Mr AIN mentioned the fact that a German pianist was coming to Los Angeles for a concert and that ASP will give a festival in opposition to the Nazi concert so there would be no members in attendance to honor the Nazi. He did not identify the German artist, however, by name.

The chairman next introduced Mr. PAUL JARRICO, screen writer and co-author of a "Song of Russia" as the Chairman of the Film Panel.

PAUL JARRICO has been heretofore identified as a CP member according to T-3. He started off by saying that in all his duties of chairman on various committees he has never seen a more inspired panel than that of the film panel. He mentioned the fact that he could not get them to adjourn until another meeting was set and decided upon to continue the discussion. This continuations meeting he said had been set for the following week on December 19 at the same location (Hollywood Roosevelt Hotel).

JARRICO in speaking for his panel said "We are not prepared to surrender the film industry to those who would use it for propaganda for war. The biggest fight he said is to eliminate the Thomas and Tenney (California) Un-American Activities Committees and to stop such bills as the Mundt-Nixon Bill and to repeal such bills as the Taft-Hartley Labor Law. He charged the Wall Street monopolists had much larger industry than the film industry and wanted to control the film industry to put out war propaganda so they could make more money on their heavy industries as they always did when war threatened. He said his panel, composed of people connected with the film industry, was prepared to carry on a progressive fight to regain what ground they had lost in the last year; that they expected to film the Hollywood story and make contacts in the schools through the PTA to show such films. He said he expected more would come out of the continuations meeting of the panel scheduled for December 19, 1948.

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The chairman, HOWARD KOCH at this point opened the meeting for public discussion or questions directed at any member of the platform.

A Mr. MAX DAVIDSON made a brief commentary from the audience on what he thought concerning combining the Film Panel's bulletin and the one the Radio Panel was going to put out and suggested they get together in their efforts.

At this point HOWARD KOCH introduced two resolutions submitted by ASP Executive Secretary ELLEN DAVIDSON for the panel of the meeting. One read "This ASP Council of 2,000 members requests our Government to enter into negotiations with the Soviet Union in an effort for peace". This was unanimously adopted. The other resolution read, "Mr. TRUMAN, in your State of the Union address to the 81st Congress our membership of the ASP Council of 2,000 urges you to recommend the abolition of the un-American Activities Committee". This resolution was also adopted.

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DR. GALSTON of California Institute of Technology, representing the Science and Education Panel, suggested another resolution which was also submitted to the membership and adopted. This resolution read "that Mr. TRUMAN be requested to rescind his Executive Loyalty Order.

Another resolution was proposed in the event the Un-American Activities Committee is abolished. This resolution will provide that all suits and charges be dropped, in whatever stage, against persons under indictment by these (Un-American Activities) committees.

ASP Executive Secretary ELLEN DAVIDSON thereafter spoke briefly of a big membership drive. She also urged the support of a Peace Conference in February to be held in New York to work out a program, and invite colleges from abroad.

HOWARD KOCH then introduced Mrs. IRIS NOBLE [CP T-1], wife of writer HOLLISTER NOBLE [CP T-1] whom he described as the "courageous woman who withstood the Gestapo methods of the Los Angeles Police Force." After this brief introduction he then introduced the main speaker, Mr. HOLLISTER NOBLE himself. By way of identification, IRIS NOBLE is one of fourteen defendants charged with contempt by a Los Angeles Federal Court for refusal to answer questions before a Federal Grand Jury in connection with the

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Government's inquiry into the cases arising out of the Government's loyalty program

HOLLISTER NOBLE began his speech with "In these days of subversive vegetables and blossoming pumpkins etc.". He spoke briefly on censorship of the minds, censorship of the body, and of political censorship. For an early example of complete censorship he related a story of Mrs. CARROLL of Maryland "who won the Civil War for General Grant." She was supposed to have laid the strategy which enabled the North to defeat the South. NOBLE said he had written a book on this subject called "The Woman with a Sword". He next urged the members to back the Civil Rights Day which he said was on December 15 (1948) the same day his wife comes up for trial. He urged that the Department of Justice drop the charges in all such cases now pending. He said that the Progressives have a real fight on their hands but have a chance to win.

The last speaker of the evening was Mr. JOHN HOWARD LAWSON. LAWSON summed up the program for the ASP Council. The main theme of the organization is to protect the American heritage of Democratic culture. LAWSON said that while he was in New York recently he met LILLIAN HELLMAN who had just returned from Europe. He quoted her as saying that the Europeans just can not understand our permitting the degradation of our culture by such committees as the Thomas Committee. JOHN HOWARD LAWSON said we must fight as guardians of our culture or admit our defeat and lose our honor as human beings and Americans. He said the ten film writers sent to jail will set a precedent and that an empire of oppression now exists to the extent that knowledge itself is now suspect. He elaborated on the proposed ASP office in Washington, D C., and urged the raising of the standards of film and radio. He said that better service must be rendered to the Community and between organizations in order to bring the plight of Hollywood to the public and to show the damage being done by the several Un-American Committees. LAWSON stressed the printed campaign--the printed word--as being one of the best mediums in carrying on the fight. He urged all members and their friends to see the Congressman in this area, to urge the abolition of the present committees used to smear the Hollywood film technicians, actors, and writers. He spoke briefly of the Fight for Peace Conference to be held on February 26 and 27 (1949) in New York and urged all those who could to attend it. He referred to the Peace Conference in Poland last summer and to the one then taking place in Paris and the one to take place in Mexico in the near future.

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LAWSON said the ultimate aim of this organization ~~(ASP)~~ would finally break down the wall created by radio, press, and the banks. LAWSON then read a petition to the audience and urged everyone to take a few and have them signed and returned to the ASP Council as soon as possible. He said this petition was sponsored by the ~~Council for American Soviet Friendship~~. This petition reads as follows:

"As members of the Motion Picture Industry, we are deeply convinced that the political censorship of personnel and film content which is implicit in the blacklist has wrought incalculable harm on the morale and product of our industry.

"Therefore we wish to commend the statement of the Society of Independent Motion Picture Producers disavowing the blacklist which has been in existence for the past year. Further, we greet the action of an American jury for its decision in the Cole case which, by implication, condemns the existence of a blacklist in an American industry.

"We feel the way is now open to end an era of fear and depression and to begin an era of prosperous growth and vital content in American films. We call upon the whole industry to join in rejecting the blacklist in principle and practice thus assuring the return of a free screen. This we owe to ourselves and to the American people."

LAWSON said when all of the petitions are assembled they will make a big scroll which will be presented to the Dean of Canterbury in Madison Square Garden, New York. The first three names in this large scroll will be those of HENRY A. WALLACE, Mrs. HENRY A. WALLACE, and JOE DAVIDSON, National Director of the ASP Council. LAWSON'S final words were "This can properly be described as a crusade."

The closing session of the ASP Membership Conference terminated shortly before midnight. Informant estimates that approximately 250 persons were present.

The so-called continuations meeting of the ASP Film Panel was held on December 19, 1948 at the Hollywood Roosevelt Hotel. This meeting was a "hold-over" by popular demand from the

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original meeting on December 12. Approximately 100 people were present for this second session of the Film Panel and film screen writer PAUL JARRICO was the chairman. Information concerning the meeting was again furnished by [REDACTED] b2 b7D

JARRICO opened the meeting with a short resume of the previous session for the benefit of those who did not attend the first session. He said "This has been a very exciting week. There were two great events; first, the release to the press of the statement of the Society of Independent Motion Picture Producers' representative, Mr. ARNALL, on the elimination of the blacklist in independent studios; secondly, Mr. LESTER COLE was told by a jury of good Americans that Metro-Goldwyn-Mayer is wrong and all of us are right."

JARRICO then went on to state that "We have driven a deep wedge into the forces of reaction." He outlined the aims of the film panel for the future regarding the fight to end the Thomas Committee in Washington and to tell the Hollywood story by use of films and publication, and to prepare a pamphlet for future distribution to Parent-Teachers Associations, trade unions, and veterans' groups.

JARRICO then introduced screen writer LESTER COLE, who was enthusiastically applauded. COLE'S opening statement was to the effect that "I hope first that I am right in thinking you are applauding me as one of the nineteen witnesses who stood up before you a year ago in the Shrine Auditorium and said we would fight for our Constitutional rights--that we would fight to the finish. Secondly, that you are thinking of the ten men who stood up before the Thomas Un-American Activities Committee in Washington, D. C. and refused to surrender our Constitutional rights. Thirdly, you are applauding the two men who are continuing their fight in Washington, D. C. (apparently referring to DALTON TRUMBO and JOHN HOWARD LAWSON whose convictions for contempt are pending appeal before the Supreme Court).

COLE went on to say that he and all the Hollywood group owe a great deal to three men, Mr. BOB KENNY (ROBERT A. KENNY), Mr. CHARLES KATZ [(CP- T3)] and Mr. BEN MARGOLIS [(CP T-1)] for their brilliant legal battle in their defense and finally for the wedge they had created within the ranks of reaction. COLE said he hoped some of the applause was for the ASP Council of which he is a member and which he knew was the first in the fight behind the "Hollywood 10" and which had stood behind them

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all the way. All these, he said, were prime factors in the decision reached in JUDGE YANKWICH'S (Federal Judge LEON YANKWICH) court the other day. COLE then began a brief description of the trial in Judge YANKWICH'S court in which case he was suing MGM for reinstatement. He said that MGM is a Delaware Corporation and that they claimed they felt as though they were aliens in this state, instead of the California Supreme Court trying the case they moved for the trial at the Federal Court. COLE stated their purpose behind this move was "because they knew that a Federal Court must get a unanimous decision in order to reach a verdict". He then recited some highlights of the case as follows:

JUDGE YANKWICH: "This is not a trial as to COLE'S political affiliation but to a breach of contract."

Mr. IRVING WALKER (MGM Attorney): "That is true. Mr. COLE was released because of Clause 5 in this contract--the Public Relation Clause."

JUDGE YANKWICH: "You mean the Morals Clause?"

Mr. IRVING WALKER: "No, we prefer to call it the Public Relations Clause."

COLE stated this would be something new in Hollywood, a "Public Relations Clause". He said that finally after two and a half weeks of trial and some 15,000 pages of transcript, Mr. IRVING WALKER attempted to put on his star witness, MAX EASTMAN, an expert on Communism. JUDGE YANKWICH would not allow his testimony. MGM'S next star witness was Mr. ERIC JOHNSTON whom COLE described as "a very busy man with four businesses in Spokane" who was supposed to be an expert on Public Relations. COLE said Attorney ROBERT KENNY made a fool out of Mr. JOHNSTON by bringing out the facts: One, that Mr. JOHNSTON had never seen a picture Mr. COLE had worked on. Two, that he, JOHNSTON, was not in Washington, D. C. at the time of COLE'S hearing nor had he read the transcript of the hearing.

COLE said that JOHNSTON and McNUTT were against the Thomas Un-American Activities Committee until business was at stake and one year later they were defending this committee.

COLE related a story which he said was a summation of MGM'S case as told to the jury by Attorney WALKER. WALKER

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could not bring Communism into the summation so he cited the analogy of MGM's being a mother who had just come into the kitchen and found a jar of red strawberry jam half empty and jam spread all across the table. At this moment little CHARLES walks in with jam all over his face, the same red jam. The mother asks the youngster the question and he retorts, I don't have to answer that question.

COLE told the audience that after the summation of Attorney WALKER, thought he was sure to lose the case. Defense Counsel BEN MARGOLIS gave his summation which everyone regarded as brilliant. In the face of the corporation's summation MARGOLIS thought he had failed. COLE said that he was sure that he had reached three of the jurors. The jury was out five and a half hours and gave him, COLE, the verdict.

After the verdict was announced COLE said he went over and thanked the jury. He quoted one of the lady jurors as telling him at that time, "you don't have to thank me--that is what I have been teaching my pupils for fifty years". One member of the jury said, "Your fight in Washington protected me and others in Washington. Who knows, I might have been next, here in Los Angeles." COLE also quoted a Negro man as saying "You are fighting our fight, Mr. COLE."

COLE ended his talk by saying that the jury trial was a great decision, a tremendous wedge in the forces of reaction and a sign that the Arts, Sciences and Professions Council is beginning to pay off.

Thereafter HOWARD KOCH presented each member of the Film Panel with a copy of the resolution previously read by JOHN HOWARD LAWSON on December 12. KOCH said he wanted each member on the panel to get 500 signatures to the resolution within the film industry.

PAUL JARRICO told them to get 500 or a thousand but to get them back. He then opened the meeting for discussion from the audience.

JOHN HOWARD LAWSON wanted a pamphlet out right away on ARNOLD MANOFF'S speech before the last session of the conference held on December 12, 1948.

HERBERT BIBERMAN spoke of small groups on each subject to

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make future forums interesting

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A Mr. SOLOMAN read the names of the Steering Committee of ASP'S Film Panel. Those nominated from the floor were CONNIE STONE, FRANCES WILLIAMS, and MAURICE CLARK. The nomination of FRANCES WILLIAMS [CP T-1] a negro woman, was seconded by JOHN HOWARD LAWSON. (Haw)

The first meeting of this committee it was announced would be held at 1290 Sunset Plaza the following week. It was noted that screen writer, BEN BARZMAN [CP T-3] in the audience verified the address and it is known that this is BARZMAN'S residence. (u)

Screen writer ARNOLD MANOFF suggested that a meeting be held in the near future at El Patio theater open to the public, to recall the "Black list". JOHN HOWARD LAWSON wanted everyone present to get on a committee and do something. He termed this organization a political cultural society.

A Mr. ELLIS PUGH said New Year's cards would be sold at the back of the room showing a red witch flying around the Statue of Liberty. These cards would sell for a dollar a piece and up and all money thus collected would go to the defense of the "Hollywood 10".

An announcement was made of a meeting to be held by the Los Angeles chapter of the Civil Rights Congress at the Alexander Hotel in Los Angeles on December 20, 1948.

Civil Rights Congress (CRC)

The Civil Rights Congress has become one of the most active and important Communist controlled organizations in the Los Angeles area. Investigation has shown that CRC and the ASP Council in Hollywood are cooperating closely on matters of mutual interest. Whereas ASP is primarily concerned with the defense of the "Hollywood 10", CRC in recent months is primarily concerned with the defense of the fourteen Communist Party members cited for contempt by a Los Angeles Federal Court for refusal to answer questions of a Federal Grand Jury inquiring into certain cases arising out of the President's Loyalty Program. Both CRC and ASP have been exerting pressure and propaganda in defense of the twelve indicted Communist Party leaders in New York.

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[T-5] recently advised that while in San Francisco recently he visited Communist Party headquarters in San Francisco and talked briefly with CELESTE STRACK, the State Education Director of the Communist Party in California. In discussing Communist activities in the Los Angeles area CELESTE STRACK characterized the Civil Rights Congress as the most important thing in Los Angeles at this time. b2 b7D

[redacted] has furnished information that JOHN HOWARD LAWSON [CP T-3], WILLIAM ESTERMAN, attorney [CP T-1] and FRED STEINMETZ attorney [CP T-1] are on the Board of Directors of Civil Rights Congress. All three are also active in the affairs of ASP Council in Hollywood. Informant further advises that LAWSON is one of three trustees for the CRC bail fund which has been raised for the fourteen Los Angeles individuals cited for contempt of a Federal Grand Jury. In addition to LAWSON the other two trustees of this fund are CHARLES GLADSTONE [CP T-1] and LEE BACHELIS [CP T-1]. Informant advises that on November 22 last Civil Rights Congress instructed LEE BACHELIS to get out a letter over the signatures of himself, JOHN HOWARD LAWSON, and GLADSTONE which was to be sent to all Communist clubs to raise bail money.

The same informant advised on November 24, 1948 that CRC'S Executive Director ANNE SHORE sent the following telegram to the "Blacklist Anniversary Meeting of the ASP Council in Hollywood":

"The Civil Rights Congress greets the ten Hollywood Artists, writers, and producers, on this first anniversary of your fight against the Thomas-Rankin Un-American Committee. Your defense of the constitution has served as an inspiration to those who have met the attack since then. You, more than any other group of Americans helped to expose the objectives of the Un-American Committee. Now the whole plan of those who would destroy the heritage of the American people is more fully exposed with the latest attack against the people through the jail-until-they-talk strategy of Attorney General TOM CLARK and the Federal Grand Jury. The issue is joined. There will be no freedom for you nor the Los Angeles victims of the Grand Jury nor the American people unless we all join together in the common cause. We pledge our support to you, fully confident that the American people will insist on Government based on the Bill of Rights and not the Un-American Committee."

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The same informant advises that on November 17, 1948 VICKI LANDISH [CP T-1] active in CRC, conferred with ELLEN DAVIDSON of the ASP Council in Hollywood requesting that a member of ASP agree to serve on CRC'S Board of Directors. Informant advises that in November 1948 CRC sent JOHN HOWARD LAWSON, a telegram requesting his attendance at a CRC Board meeting on November 20 or if he could not come himself to send a substitute from the ASP Council. (u)

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[] also advised in November 1948 that the CRC had arranged to have film producer LOU HARRIS [CP T-3] do a pamphlet on "Why don't they answer the questions.". This pamphlet referred to the witnesses cited for contempt of the Federal Grand Jury, Los Angeles, already mentioned. Informant indicated that half a million copies of this pamphlet was to be run off and that HARRIS would have all the information to work with including a complete transcript of the court proceedings. (u)

In November 1948 CRC put out a widely distributed circular entitled "We have reached the point in America where a knock on your door in the morning can mean prison by nightfall.". This circular was one of many that had been put out by this organization for the purpose of creating public sympathy and backing for the fourteen witnesses before the Federal Grand Jury. This circular was signed by thirty-four business men, writers, and artists, nineteen doctors, fifteen educators, twenty-five lawyers, and fifteen clergymen. Among these signers were a number of individuals from the so-called cultural section of the Communist Party in Hollywood, motion picture industry, Actors' Laboratory, and the ASP Council.

From ASP, DR. MURRAY ABOWITZ [CP T-1] and screen writer HOWARD KOCH, ASP Chairman, signed the circular. (u)

From the motion picture industry, screen actress GALE SONDERGARD [CP T-3], screen writer ALBERT MALTZ [CP T-3], screen writer GUY ENDRE, [CP T-3], and writer PAUL JARRICO [CP T-3] were listed as signers. (u)

Among the lawyers listed as signers were CHARLES J. KATZ [CP T-3 and T-1], VICTOR KAPLAN [CP T-1], FRED STEINMETZ [CP T-1] and MICHAEL SNIDER [CP T-1]. (u)

Among the fifteen clergymen signers was DR. STEPHEN FRITCHMAN of the First Unitarian Church of Los Angeles concerning whom investigation by the Boston Office prior to his coming to (u)

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Los Angeles has indicated Communist Party affiliation.

[] advised that Communist elements in organized labor in the Los Angeles area got out their own circular along the same lines after collaboration with ANN SHORE, Executive Secretary of CRC on November 3 last. This is a full page captioned "Los Angeles Political Dealings Rip Bill of Rights" and is signed by approximately 300 labor men of the CIO AF of L and Railroad Brotherhoods. Among these signers were a number of individuals reliably reported as Communist Party members representing respectively the National Maritime Union, the United Public Workers, the United Electrical Workers, the United Mine, Mill and Smelter Workers, the United Automobile Workers, and the News Venders--all CIO affiliates.

On December 20, 1948 CNDI JO-1 advised that JOHN HOWARD LAWSON had communicated with HANNAH DORNER of CRC or ASP headquarters in New York advising her of the victory in the LESTER COLE reinstatement case against MGM Studios and telling her that they had to cash in on it; further that ASP would send LESTER COLE himself on a trip East to speak before mass meetings to be held in Boston on January 13 in addition to a number of other meetings in Connecticut, New Jersey, and Pennsylvania. LAWSON preferred not to make the trip himself inasmuch as he planned to come East for the ASP Peace Conference to be held in a month or so. Further, informant advised that LAWSON had discussed with ELLEN DAVIDSON, the Executive Secretary of ASP in Los Angeles, the matter of whom to send East for the mass meetings. It was LAWSON'S opinion that LESTER COLE "is very hot" right now as a result of his court victory over MGM and that he would be wonderful for the purpose, however, that HERBERT BIBERMAN might be able to go.

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COMMUNIST PROPAGANDA IN FILMS

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[redacted] on November 24, 1948 advised that JOHN HUSTON, director, is planning to do a picture at MGM Studios which is reportedly very Communistic in nature. Informant does not know the name of this proposed picture but HUSTON is reported to have said, after reading the script, "I can place a negro next to a banker in this picture and on that basis alone, I will do it."

"Daily Variety" for December 16, 1948 revealed that one JERRY BRESLER had four documentary pictures on tap for 1939 at Universal-International Studios. Among these pictures was a ROY HUGGINS original on activities of the Provost Marshal's Criminal Investigation Division in Germany.

Los Angeles T-1 identified HUGGINS in May of 1947 as a member of the Hollywood Section, IACCP, who resided at 3628 Hauser Blvd., Los Angeles. This source described ROY HUGGINS as a writer and a member of the Screen Writers Guild. HUGGINS used the CP name of Y. C. LONDON. (u) (u)

The tentative title of HUGGINS' picture is to be "Military Police" and through reliable sources at Universal Studios it has been learned that government approval of the script would have to be obtained and that HUGGINS was going to Washington for this purpose.

(u) The "Hollywood Reporter" of December 17, 1947 mentioned that BOB ROBERTS (CP member--LA T-3) announced the purchase of "A Flight to Portabella", a story by HUGO BUTLER (CP member--LA T-3). (u) (u)

Roberts Productions

ROBERTS PRODUCTIONS has four story properties which it intends to complete within the next twelve to eighteen months. JOHN GARFIELD is scheduled to star in one of these as yet untitled pictures. GARFIELD has been identified as active in various Communist front organizations (California Un-American Activities Committee, report of 1948). Another of these pictures contemplated by ROBERTS PRODUCTIONS is an original entitled "Deborah" by RICHARD COLLINS (CP member--LA T-3) and "The Great Indoors" by RING LARDNER, Jr. (CP member--LA T-3), and an untitled comedy which director ABRAHAM POLONSKY (CP member--LA T-1) is writing in Paris. (u) (u)

Undesirable Films Distributed in Foreign Countries

Mr. NORMAN JACOBY of "Alert" Magazine, purported anti-Communist magazine in Los Angeles, advised on October 22 and November 10, 1948 that a group in Hollywood had recently formed for the purpose of buying old "A" pictures to be exhibited in Czechoslovakia and Hungaria, which included the following none who are known to this office to have CP affiliations: HERBERT SILVERBERG, CHARLES VIDOR, ZOLTAN KORDA, a brother of ALEXANDER KORDA, who is a (u) (u)

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British motion picture producer, and STEPHEN JUSTICE, whose brother owns a restaurant on the "Sunset Strip" in Hollywood known as the "Little Gypsy".

These films allegedly are of the more undesirable type, described by JACOBY as "dead end kid" type of picture which represents the American way of life unfavorably.

JACOBY did not know if these individuals had Communistic connections but pointed out that they were doing a definite injustice to the United States in endeavoring to sell this type of movie in Hungaria or Czechoslovakia behind the "Iron Curtain", and it was felt that it might possibly be a part of some propaganda plan.

STEPHEN JUSTICE, according to Mr. JACOBY, was later interviewed by a newspaper reporter WALTER ROOF of the "Hollywood Reporter". It was learned that fortyfour pictures had been obtained. They were not named, but indications were given that they were a variety of mysteries and "dead end kid" stuff."

JACOBY explained that it was his understanding that a motion picture exchange association had been set up by the ten major studios to arrange for the display of American films in foreign countries and the activities of the above-named individuals appeared to run contrary to those of that group.

"Boy With The Green Hair", an RKO Release

Data concerning this picture was furnished in the report of SA MARCUS M. BRIGHT dated October 22, 1948, page 8.

The "Hollywood Reporter" of November 15, 1948 mentioned that, "The preview of the 'Boy With The Green Hair' at the Pantages was the signal for a full local Commie attendance, and when the news reel flashed a post election sequence showing all the candidates, WALLACE received an ovation from the Red sitters."

ANTI-COMMUNIST MOTION PICTURES

"I Married a Communist", RKO Picture Under Production

[redacted] on November 9, 1948, said that the picture "I Married a Communist" was being re-written by RKO for the third time. ART COHEN, communistic writer, and JAMES EDWARD GRANT, who is not a communistic writer, are assigned to re-write this story. Source also said that HOWARD HUGHES, controlling stockholder at RKO, had considered this picture his pet but apparently had not been watching it too closely or he would not have let a person like ART COHEN write the screen story. This informant said that ART COHEN always associated with

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the Communistic group of writers around the RKO lot. When informant used the word Communistic, it was pointed out that proof of Party affiliation was lacking on the part of informant and that his opinion was based largely on association. Some of COHEN's friends were JOE LOSEY, director of "Boy With The Green Hair" and a close friend of DORE SCHARY, now production chief at MGM and friend of Communist writers by his own statement under oath before the House Committee hearings in Washington, JOHN CROMWELL, who was assigned to direct "I Married a Communist", ADRIAN SCOTT and EDWARD DMYTRYK, the latter two having been identified in previous reports as CP members by Los Angeles T-3 [redacted] HOWARD HUGHES (u) allegedly placed JOHN CROMWELL in the directing spot because he knew CROMWELL was pro-Communist and hoped the latter might break his contract which amounts to \$150,000.00 per year. b2 b7D

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[redacted] was of the opinion that ART COHEN is attempting to "jazz up" the script of this picture and to delay it to the point that HUGHES will get disgusted and not make it. Both COHEN and CROMWELL have had terrific Communist pressure from their friends to get them to give up their assignments with the picture. The script was described as bitterly anti-Communist.

Concerning the writers of the original screen play, the above informant identified them as GEORGE W. GEORGE and GEORGE W. SLAVIN. [redacted] did not have much information on the background of these individuals except that the former had been reported to be the son of RUBE GOLDBERG, a well-known cartoonist. This identity had not, however, been definitely established by informant.

Considerable newspaper publicity has been given to this picture in the trade papers. As an example, the "Hollywood Reporter" of November 24, 1948 revealed the following: "JOHN CROMWELL is reliably reported to have been taken off the directing assignment of this picture and that a settlement of his contract is being negotiated. The picture was scheduled to begin filming next month."

The "Hollywood Reporter" of December 3, 1948, mentioned PAUL LUKAS, actor, would fill an RKO commitment by taking a top spot in the picture "I Married a Communist".

On November 24 and December 8, 1948 [redacted] said that NICHOLAS RAY, a director, recently arrived from the New York area, would relieve JOHN CROMWELL on the assignment. NICHOLAS RAY, according to informant, has associated with persons strongly suspected of Communist connections, particularly JOE LOSEY, previously mentioned. Both LOSEY and CROMWELL are leaving the RKO lot and are believed to be taking an assignment at MGM under DORE SCHARY. NICHOLAS RAY is no improvement over CROMWELL as a director for this picture, according to informant. b2 b7D

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The "Hollywood Reporter" of December 23, 1948 mentioned JANE GREER as a possible feminine lead in "I Married a Communist". This source, on December 27, 1948, mentioned that GLENN FORD, actor, was to take over a top spot in this picture.

The "New York Times" of December 5, 1948, in a column by THOMAS T. BRADY in the screen section, discussed the story difficulty delay of "I Married A Communist" at RKO. He mentioned that MERLE OBERON, actress, had been assigned for a lead in the picture and her agent had been attempting to negotiate a settlement in which she would do another picture instead of accepting the role which she accepted under protest.

According to BRADY, the basic difficulty with "I Married A Communist", according to those working on the picture, is that the story involves the San Francisco water front strike. No studio can afford to make an anti-labor picture so a careful distinction must be drawn in the scenario between Communist and non-Communist strike modifications, but to make the distinction clear beyond possibility of confusion has, thus far, required so much exposition that the development of the personal plot has bogged down.

According to BRADY, one section of the script calling for a news reel clipping of the House Committee which investigated Hollywood for un-American activities was discarded recently because it was decided "The story does not justify a documentary approach."

~~X~~ "Ninotchka"

Mr. JOSEPH FRANK BUSE on October 13, 1948, advised that he was the manager of the Studio Theater located at 1715 North Vermont, Los Angeles. The above-captioned picture has been booked for his theater within the next few weeks. Miss DOLLY PAYNTER, cashier of the theater, received a phone call from a person who used abusive language and stated that if the picture "Ninotchka" fulfilled an engagement, the theater would be stink bombed.

This picture recently fulfilled an engagement at the Laurel Theater on Beverly Blvd. near Fairfax, and according to Mr. BUSE, the showing of the picture caused some disturbance of a protest nature, the exact details of which were not known to informant.

"Vespers in Vienna"

On November 8, 1948, CNDELA RD-65, disclosed that DORE SCHARY, production chief at MGM Studios, discussed the production of a script entitled "Vespers in Vienna" with EDWARD G. ROBINSON, actor, who was slated for a part. The story was described as anti-Communitic in nature and ROBINSON was wanted.

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to portray a Communist officer. On November 8, 1948, the above source said that ROBINSON had agreed to read the script and that the role was that of a British officer named MACROBAR. The story involved was taken from a Danubian novel by BRUCE MARSHALL and reportedly has a strictly anti-Communist theme. (P. 4/29)

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"Jet Pilot"

On January 11, 1949, [] confidentially advised that RKO Pictures, Inc. was considering production of a film to be given the above-captioned title. It was further described as being anti-Communistic in nature and portrayed a story about a woman Soviet agent. This agent landed in Alaska, claiming she had escaped from the Russians, was accepted and later turned out to be an espionage agent. PHIL CORCORAN, a well-known pilot according to informant, would be the technical advisor. BEIRNE LAY, Jr. was the writer of this script. 29

CURRENT ACTIVITIES OF THE HOLLYWOOD TEN

The following summarizes the current activity of the ten screen personalities who were cited for Contempt of Congress following their testimony before the House Un-American Activities Committee in October 1947.

The report of SA MARCUS M. BRIGHT dated October 22, 1948, page 20, disclosed an allegation by MYRON C. FAGAN, referred to elsewhere in this report, that some of the Unfriendly Ten were working in the motion picture industry under fictitious names despite public announcement by the studio executives that none of these witnesses would be hired by the major studios until cleared of the charges. JIMMY FIDLER, radio commentator over the ABC network, was identified by FAGAN as the source of his information.

Mr. FIDLER, on October 26, 1948 advised that he did not have much to furnish in the way of specific information that members of the "Unfriendly Ten" were currently working. He did say that he had received rumors to this effect from one RYAN JAMES, 7317 Haskell Ave., Los Angeles, a writer who is under contract to PAUL KOHNER, actors agent, 9169 Sunset Blvd. FIDLER first thought that some of the writers might be violating some federal law, possibly dealing with income tax or social security regulations if the writers were working under assumed names. All that FIDLER had been able to learn was that several of the questioned witnesses had allegedly been "ghost" writing for others in the motion picture industry.

RYAN disclosed this information to FIDLER when the former had been drinking but was not drunk. He did not think RYAN would be cooperative if approached for fear of economic reprisals by the Kohner Agency if it became known that RYAN had disclosed information to others which he apparently learned through

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his association with KOHNER.

FIDLER described PAUL KOHNER as an actors agent who came to this country from Europe and is believed to be a naturalized citizen. KOHNER handled practically 100 per cent, persons of foreign extraction and citizenship. FIDLER said that KOHNER definitely could not be approached on this matter as he was believed to be in sympathy with the Communist cause.

FIDLER called the Los Angeles Office on January 11, 1949 and advised that the only specific information that he had subsequently developed which he considered reliable enough to report was that JOHN HOWARD LAWSON was supposedly working for WALTER WANGER, producer, under an assumed name. FIDLER did not have further details and refused to disclose his source who he reiterated, was reliable.

On December 19, 1948, Los Angeles T-17 was discussing the LESTER COLE trial with COLE and ALBERT MALTZ (both CP members according to T-3). COLE stated that DALTON TRUMBO (CP member--LA T-3) had had an offer of a writing job from SAM GOLDWYN and that JACK was getting an offer from WALTER WANGER, (the informant assumed that JACK was JOHN HOWARD LAWSON). (X) (u) (X)

Los Angeles [T-11] checked with the executives of GOLDWYN's studio, who stated no offer of any kind had been made to DALTON TRUMBO and the informant, in this connection, checked with the Legal Department who assured him that had any overtures been made to TRUMBO, they would be the first to know.

Information concerning JOHN HOWARD LAWSON is being set forth elsewhere in this report.

Likewise, the matter concerning LESTER COLE's activities is set forth elsewhere in this report.

Edward Dmytryk

Press releases disclosed that director, EDWARD DMYTRYK, was in England where he was to work on a British film entitled "Obsession" a comedy thriller based on a detective story. The film is being made by a small company, Independent Sovereign Productions. A company spokesman said the picture would have no political significance. Articles concerning this appeared in the "New York Times" on November 10, 1948 and the Los Angeles "Herald-Express" of November 7, 1948.

Considerable newspaper publicity was directed towards EDWARD DMYTRYK in Los Angeles during the first week in January 1949. DMYTRYK was charged in Los Angeles Domestic Relations Court on a contempt charge by his ex-wife. She

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petitioned the court claiming DMYTRYK failed to reveal at the time of the couple's property settlement in 1947 that he had been given a \$30,000.00 bonus by RKO Studios.

Herbert Biberman

HERBERT BIBERMAN has been active with other members of the Hollywood Ten in raising defense funds by various means. He has been observed by agents in contact with high ranking Communists in the Hollywood area, specifically at the home of ALBERT MALTZ, 6526 Lindenhurst, where periodic meetings have been held during the past few months in behalf of the ten indicted men. BIBERMAN has been observed in contact with SIDNEY BENSON alias Sidney Bernstein who arrived in Los Angeles in March 1948 from New York and who immediately became active with the Hollywood Ten, the Actors Lab and the Progressive Citizens of America. His constant association with top known Communist functionaries in the Hollywood area, has identified him as a strong Communist suspect although his exact status in the Party has not been established.

(u) During the LESTER COLE, MGM trial, BIBERMAN was observed by agents as a spectator in the courtroom and associated with PAULINE LAUBER (CP member--LA T-3), VIRGINIA GARDNER, reporter for the "Daily Peoples' World", Communist newspaper (1948 report, California Un-American Activities Committee), CHARLES J. KATZ and BEN MARGOLIS, attorneys (both CP members--LA T-1). This group, and others, gathered in the hallways during trial recess periods and held a conversation. (u)

Dalton Trumbo

On October 29, 1948, an emergency conference was called with a joint sponsorship of the Joint Legislative Conference, Southern California Chapter and the National Lawyers Guild, Los Angeles, for the purpose of presenting the issues and assisting in the defense of the ten witnesses who were called before the Los Angeles Grand Jury on October 25, 1948, and who were held in civil contempt for failure to answer questions asked by the Grand Jury. The meeting was covered by SA IRVING T. WEEKS, and it was held in the Victory Room of the Clark Hotel, Los Angeles. Both of the sponsoring organizations have been cited as Communist front organizations by the California Un-American Activities Committee Report of 1948.

DALTON TRUMBO was one of the principal speakers. In substance, he told the audience "We have come to this meeting for the purpose of protecting ourselves from the merchants of Fascism in the United States. We are no longer fighting Fascism, open tyranny, the same as once existed in Germany." He said, "It is our job to turn back this attack." TRUMBO continued to make an appeal in behalf of the ten witnesses and said that their only crime was the defending

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of the minorities, the colored and the Mexicans etc. He further explained that Communism and capitalism can live side by side in the same world and such fact is proven in history where different religions such as Mohammedanism and Buddhism have lived side by side as have the Catholics and Protestants.

"Daily Variety" of November 18, 1948, under a Washington, D.C. date line November 17th, mentioned that DALTON TRUMBO had appealed to the U. S. Court of Appeals to reverse his conviction on charges of Contempt of Congress. JOHN HOWARD LAWSON, also convicted, was expected to submit a similar brief to the Court on the following day. The "Hollywood Reporter" dated November 18, 1948 also carried a similar article in which TRUMBO was said to have devoted a major part of his appeal to a challenge of the constitutionality of the House Un-American Activities Committee.

"Daily Variety" of November 22, 1948 mentioned that the LAWSON and TRUMBO appeals were due for January 1949 hearings.

* The Hollywood Reporter of December 20, 1948 mentioned that SAMUEL GOLDWYN, producer, is bringing DALTON TRUMBO down from his ranch this week to talk a deal. The question was raised as to what was TRUMBO's position now with MGM.

Samuel Ornitz

"The Jewish Voice" issue of November 12, 1948 described a course of four lectures on "The History of Anti-Semitism From Ancient to Modern Times-- Looking Toward a Solution", by SAMUEL ORNITZ, screen novelist, to be offered by the Hollywood Women's Council on the evenings of November 16, 23, 30 and December 14th at 955 Crenshaw Blvd. This was to be under the auspices of the Arts, Sciences and Professions Council.

Albert Maltz

* On October 13, 1948, Los Angeles T-17 advised that PAUL JARRICO and ED ROLF (both CP members-Los Angeles T-3), attempted to get ALBERT MALTZ on a radio program for a national hook-up. Also considered for the program by JARRICO was ADRIAN SCOTT and KING LARDNER, Jr., two of the "Hollywood Ten". The program was to be with the American Broadcasting Company under the guidance of ARTHUR GAETH, described as a liberal commentator whom JARRICO claimed to have met in Rome, through DON TATUM, attorney for the ABC and CLIFF ANDERSON, Program Department of ABC. GAETH is a commentator who normally works out of New York City and is sponsored by the United Electrical Radio and Machine Workers of America. (Kw)

Los Angeles T-17 advised that during October, ALBERT MALTZ and his wife

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MARGARET have been active in the Arts, Sciences and Professions Council, Hollywood Chapter. MARGARET MALTZ has been active in a movement called "Writers for WALLACE" which worked closely with the Arts, Sciences and Professions Council. (Kw)

Los Angeles T-17 further advised that ALBERT MALTZ had been particularly active in behalf of the defense of the "Hollywood Ten" who have been cited for contempt. (Kw)

The "Los Angeles Times" of January 2, 1949 under a Moscow Associated Press date line of January 1, 1949, mentioned that the "Literary Gazette" published today contained a communication from ALBERT MALTZ, Hollywood writer cited for contempt. The latter quoted MALTZ as saying "We are fighting not only for ourselves but also for all democrats in America. Now, in the fortieth year of my life, having been ordered before the Commission for undermining anti-American activities, I do not intend to retreat from my convictions."

"Too often it appears that the most sacred thing in life is forced to be sacrificed on the bloody, vile, smelly altar of a greedy, power-loving lot of people whose motto is profits, markets, oil--for whom war is the highest blessing."

The "Los Angeles Times" of January 5, 1949 published a letter signed by ALBERT MALTZ in which he said the aforementioned dispatch from Moscow had been garbled. He said he had not assaulted the English language in the manner claimed and said the fault was in the translation from Russian to English or vice versa.

Los Angeles T-18, on December 8, 1948 advised that ALBERT MALTZ had been invited to attend a celebration at the Soviet Embassy in Washington, D.C. Informant said that he did not think MALTZ was able to attend, although he had expressed appreciation for the invitation and hoped that he and his wife might be in the East in the future to join others in paying respects at the annual celebration of the October Revolution. (Kw)

Alvah Bessie

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[] advised that during recent months the Civil Rights Congress has been requesting numerous speakers from the Arts, Sciences and Professions Council, particularly for one of the "Hollywood Ten". These "Ten" have been in demand by numerous organizations as the example indicates.

ALVAH BESSIE attended a meeting of the Steamfitters Local #250, AFL at 733 Manchester, on the night of December 3, 1948 and spoke from the floor.

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and read portions of a letter which he recommended the local endorse and forward to the U. S. Attorney General, registering a complaint regarding the ten men who refused to testify before a recent Grand Jury in Los Angeles. The informant in this matter, HARRY L. BAER, a member of the local, said that BESSIE also belonged to this union.

Adrian Scott

ADRIAN SCOTT has been busy as a speaker and active with other members of the "Hollywood Ten" in promoting defense funds in behalf of the "Ten" in general, attacking the Un-American Activities Committees, both state and national.

ADRIAN SCOTT appeared on the radio making a speech on October 18, 1948 on a program sponsored by ARTHUR GAETH.

Ring Lardner, Jr.

RING LARDNER, Jr. has been recently devoting his writing activities to an independent company in which he is interested and he is associated with CARD FOREMAN, a writer. RING LARDNER's story "Champion" dealing with the fight ring is to be produced by Screen Plays. "Daily Variety" of January 5, 1949 mentioned that re-prints in pamphlet form of RING LARDNER's short story "Champion" had been mailed to 10,000 exhibitors, film correspondents, critics etc. exploiting the picture.

LARDNER is also directly interested in the various activities of the "Hollywood Ten" in raising defense funds and attacking the Un-American Activities Committees.

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JOHN HOWARD LAWSON

It was pointed out in previous reports that Film Writer JOHN HOWARD LAWSON was convicted of contempt of Congress after his failure to answer the question, "Are you a Communist?" LAWSON asked the Supreme Court of the United States to hear his case without waiting for the action of the Appellate Court in Washington, D.C. On November 8, 1948, the U.S. Supreme Court refused to take immediate jurisdiction in the contempt of Congress case before its hearing in the lower court.

The Hollywood newspaper VARIETY for November 18, 1948 stated that the 154 page document filed by LAWSON with the U.S. Court of Appeals explaining his reasons for his failure to tell the House Committee on Un-American Activities whether he was a member of the Communist Party was as follows:

"Devotion to Americanism often calls for something other than conformity. The defendant in the present case knew that to protect the constitution, indeed merely to invoke its protection for all Americans, required courage, and that hardihood to challenge a wrong done under color of authority was as indispensable to good citizenship as would be, in other circumstances, unquestioning obedience. . .

"Without any provision of law authorizing it, the committee utilized its powers to have the petitioner discharged from his employment and black-listed in the industry in which he earned an enviable worldwide reputation, and to deprive him of other valuable rights protected by the due process clause of the fifth amendment . . .

"The blacklisting and discharging of individuals, the imposition of censorship upon the screen, and the dictation to the motion picture industry of the political qualifications of personnel employed therein were the purposes of the committee in conducting its hearings . . . refusal to answer a question in a proceeding in which legislative power is so exceeded cannot be contempt."

LAWSON was not employed at the time of the Un-American Activities Hearing in October, 1947 and according to [CNDI LA JO-1] has not done any script writing for the motion picture industry since that time. (K) (X) u

On December 16, 1948 CNDI LA JO-1 advised that LAWSON has now commented that he would take any writing job even if it meant a cut in salary. LAWSON said it would be a tremendous victory if he could again go to work in the studios. (K) (X) u

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Los Angeles [T-4] advised that the Arts, Sciences and Professions Council was sponsoring JOHN HOWARD LAWSON in a series of six lectures, to be held at the Masonic Temple, 6840 Hollywood Boulevard. The series is reported to be starting on January 31, 1949. The series was described as "a new approach to American history and our cultural heritage." It was added that the series of lectures would serve as a preview to LAWSON's forthcoming book.

The six lectures are on the following topics:

I MYTH AND HISTORY.

How do myths that pass as history originate? What are the facts concealed behind the myths? The cultural factor. Artistic and historical myths.

II THE MYTH OF "AMERICAN ISOLATION"

Was America ever isolated from the world? The place of America in world events. Foreign policy, past and present.

III THE "FREE ENTERPRISE" MYTH

What is the American way of life and how has it developed? The meaning of capitalist democracy.

IV LABOR AS AN HISTORICAL FORCE

Dealing with the most destructive--and indestructible--myth: that history is made by a minority of rulers. The role of labor, the Negro, minority groups, women, in American development.

V GOVERNMENT AND THE STATE

Myths concerning the state. The Constitution and the Bill of Rights. The two-party system. Classes and people.

VI THE AMERICAN TRADITION

A summary of the factors, literary and artistic as well as political and economic, that have contributed to our American heritage and indicate its future.

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ORGANIZATIONAL ACTIVITY, HOLLYWOOD SECTION
LOS ANGELES COUNTY COMMUNIST PARTY

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JOHN STAPP continues to serve as Organizer for the Hollywood Section, Los Angeles County Communist Party, and SIDNEY BENSON, who has now been identified as SIDNEY BERNSTEIN, appears to be devoting a majority of his time to Party work. (This information is established through the reports of [redacted] and CNDI LA CD-592, corroborated by physical surveillances conducted by SA's MARCUS M. BRIGHT and FRED G. DUPUIS. (X) u

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Abel
An analysis of the various meetings which have been covered through surveillances by Agents has disclosed there is a group which has met with some regularity at or about 12:00 Noon on Friday. This statement is based upon the fact that on August 20 and 27, September 3 and 10, October 1 and 15, and December 1, 1948 Agents have observed a small group of people meeting and as a general rule persons identified would be SIDNEY BENSON, MORTIMER OFFNER, LEONA CHAMBERLIN, LYNN WHITNEY and MARGARET MALTZ, all of whom have been identified as Communist Party members in the past by [Informant T-3] with the exception of BENSON. [Corroboration of these meetings was supplied by CNDI LA CD-43 on September 8, 1948 when LYNN WHITNEY advised him she had invited herself to the home of SYLVIA POLONSKY for lunch on Friday, September 10, 1948. It should be pointed out that on October 1 and 15, and December 1, 1948 this group met at the home of ABE and SYLVIA POLONSKY, 8071 Selma, and since that time, according to CNDI LA CD-43, meetings have been planned for the home of MARGARET MALTZ. This may have been occasioned by the fact that the POLONSKYS have gone to Europe. (X) u

Since [Informant T-3] advised in 1945 that a Cultural Commission existed and functioned in Hollywood and in that time met at the home of JOHN HOWARD LAWSON, it is likely that the group just referred to has been serving in the capacity of a Cultural Commission. This likelihood is corroborated by [Informant T-1] who has advised that LYNN WHITNEY has been present at meetings of the Radio Branch, Hollywood Section, Los Angeles County Communist Party, and when questions have come up which the group has been unable to decide, LYNN WHITNEY has offered to take the matter up with the "Commission". (X) u

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CONTACTS WITH FOREIGN FILM INDUSTRIES

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[redacted] has advised that ~~MICHAEL~~ ~~URIS~~ and his wife, DOROTHY ~~TREE~~ have returned to Hollywood, indicating something had gone amiss with their plans to go to Czechoslovakia and work in the film industry of that country. (S) (u) (u)

CNDI LA CD-43 has advised that PAUL JARRICO has been continuing with his goal of promoting a film company to produce a movie based upon a story known as "Temptation", to be filmed in Hungary. According to the informant, a man by the name of STANLEY GALEVINSON, 285 Madison, New York City, has become interested in JARRICO's pictures, however the informant has no information to indicate whether the deal has been closed. According to the informant, the Hungarian Government has expressed its approval of the picture and the plan but has declined to put up necessary funds. (S) (u) (u)

It should also be pointed out that several individuals in the motion picture industry in Hollywood have become interested in setting up a film studio in Israel. According to the motion picture trade publication, "Variety", dated October 11, 1948, this organization will be capitalized for \$800,000. and will be known as the Israeli Film Studio. The B'Nai Brith Messenger of December 31, 1948 carried a story to the effect that MICHAEL BLANKFORT, Hollywood Scenarist, is on his way to Israel to find a story to be filmed by this concern. This article described the Israeli Film Studio as "a private enterprize subsidized by the Israel government to the extent of a grant of 18 acres of Jewish national fund land for the erection of studios, laboratories and office buildings". The two articles list approximately 30 Hollywood persons interested in this enterprize and while none of them have been positively identified as members of the Communist Party in Hollywood, there are several who have been close associates of Communist Party members and who have lent their names as sponsors to Communist front organizations.

An illustration of some of these would include LEWIS MILESTONE, EDWARD G. ROBINSON, MILTON SPERLING, ARMAND DEUTSCH, JOHN HUSTON, AND FRED ZINNEMAN.

With regard to MICHAEL BLANKFORT, it should be pointed out that his former wife, SYLVIA BLANKFORT, was identified as a member of the Hollywood Section of the Los Angeles County Communist Party in 1944 and 1945 by T-3 during the time that MICHAEL himself was in the Marine Corps, and considerable information is available to establish that BLANKFORT has closely associated with Communist Party members employed in the motion picture industry.

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CALIFORNIA LABOR SCHOOL

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The Los Angeles Division of the California Labor School, 1808 W. 7th Street, Los Angeles, California, conducts classes in subjects related to the motion picture industry such as Fundamentals in Acting.

In this connection on October 12, 1948 [] attended a closed Communist meeting of the Aragon Club, Hollywood Cultural Section, Los Angeles County Communist Party, at the home of JACK ROBINSON, radio writer at 2420 Echo Park Avenue, Los Angeles, California.

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At this meeting announcement of a class to be taught by the Los Angeles Division of the California Labor School was passed out. In substance this announcement invited attendance to California Labor School class entitled "The Theater and Practice of Trade Unionism." It was to be taught by Mr. HARRY CARLYLE (Member C.P. per [] and [] [] with assistance of other experts in the field.

The material covered was to be selected to suit the needs of cultural workers in the Hollywood Guild and unions. The classes were to be conducted at 4111 West Third Street which address is in the Hollywood area.

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UNDEVELOPED LEADS

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THE LOS ANGELES DIVISION

AT LOS ANGELES AND HOLLYWOOD, CALIFORNIA, will follow and report activities of the Communist Party in the motion picture industry.

Will interview EVA LORRAINE, 6306 Franklin, upon her return to Los Angeles in February next. It is noted that she is reported to be in possession of information regarding infiltration of Communist elements into the New York stage and its tie-in to the motion picture industry in Hollywood, according to information furnished the Los Angeles Office by [T-19].

(X) (u)

One copy of this report is being furnished the New York Office for the reason that activity of the so-called cultural groups of the Communist Party are believed to have considerable relationship to the same groups in New York.

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[CNDI LA 3200.]

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T-2

[REDACTED]

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T-3

CNDI LA 2900.

T-4

A highly confidential source known to Special Agents Marcus M. Bright and Bernarr M. Ptacek, Los Angeles, January 5, 1949.

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T-5

[REDACTED]

T-6

JOHN KLOSER, Screen Writer, 10317 Missouri Street, West Los Angeles.

T-7

MORRIE RYSKIND, Screen Writer, 605 N. Hillcrest, Beverly Hills, California.

T-8

[REDACTED]

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T-9

[REDACTED]

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T-10

[REDACTED]

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T-11

[REDACTED]

T-12

BLAYNEY MATTHEWS, Head of Personnel Department, Warner Brothers.

T-13

[REDACTED]

T-14

[REDACTED]

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[REDACTED]

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[REDACTED]

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[CNDI LA CD-51.] (X) u

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[REDACTED] Washington Field Office.

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T symbols are being used for above sources for reasons of informant security.

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Office A

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UNITED STATES GOVERNMENT

ALL INFORMATION CONTAINED

HEREIN IS UNCLASSIFIED

TO : The Director

DATE 3/14/96

CONFIDENTIAL

DATE: March 3, 1949

FROM : D. M. Ladd

SUBJECT:

COMMUNIST INFILTRATION INTO THE
MOTION PICTURE INDUSTRY.

Mr. Tolson	
Mr. E. A. Tamm	
Mr. Clegg	
Mr. Glavin	
Mr. Ladd	
Mr. Nichols	
Mr. Rosen	
Mr. Tracy	
Mr. Carson	
Mr. Egan	
Mr. Gurnea	
Mr. Harbo	
Mr. Hendon	
Mr. Pennington	
Mr. Quinn Tamm	
Tele. Room	
Mr. Nease	
Miss Holmes	
Miss Gandy	

I believe you will be interested in the most recent developments in the above case.

Classified by 2040

I. GENERAL SITUATION

Date of Declassification

that in November, 1948, a meeting had been held in New York of the presidents of the various motion picture companies, including Paramount, RKO, Warner Brothers, and Loew's. Eric Johnston, Head of the Motion Picture Producers Association was also present. During this meeting it was pointed out that attorneys for the various "unfriendly witnesses" who were suing the studios had agreed to settle their suit out of court if the producers would pay the costs up to that time amounting to approximately two hundred thousand dollars. It was also submitted that an impartial arbiter would be appointed to render a decision which would be binding upon the producers as well as the plaintiffs in the suit. The informant advised that Mr. Johnston recommended that the proposal be accepted inasmuch as he believed that such a settlement would be good public relations. The informant thereupon stated that

At a meeting of the same group on the following day the presidents of the companies voted unanimously in favor of continuing the defense of the suits and against any settlement whatever.

II. MOTION PICTURE CRAFTS AND UNIONS

Mr. John Klorer, a source of information for the Los Angeles Office has advised that a recent election in the Screen Writers Guild resulted in defeat of the Communist element and the election of anti-Communists to all positions of prominence.

The Hollywood "Reporter", in its issue of November 11, 1948, reported on the formation of the Labor League of Hollywood Voters for the purpose of blocking Communist penetration of motion pictures. Ronald Reagan was the chairman and Roy Brewer was vice chairman of the group. Confidential Informant

CLASSIFIED DECISIONS FINALIZED
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DATE 3-14-96
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RECORDED - 43
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[redacted] has advised that this organization is principally an AFL organization formed to bring pressure on various AFL groups to get rid of Communists and to cease supporting candidates endorsed by the Communists. This informant stated that the current unemployment situation in the motion picture industry is furnishing fertile ground for the Communists, and he is of the opinion that if the unemployment situation continues the Communists will make more inroads into Hollywood or at least succeed in stirring up difficulty. *RW*

III. SUIT BY LESTER COLE AGAINST MGM

You will recall that Cole brought suit against MGM for reinstatement of his contract as a writer, claiming that the producers had entered into a "black list". The case was tried in the court of Federal Judge Leon R. Yankwich.

The publication "Variety" on December 9, quoted L. B. Mayer as stating that prior to the New York meeting referred to under number I above that he had held very strong views against firing or suspending anyone because of his political views.

During the trial a deposition was taken from E. J. Mannix, Vice President and General Manager of MGM, which deposition was introduced by Cole's attorneys. This deposition was quoted in the press in part as follows: "My statement on this was that I was not in a witch hunt and I wasn't out to find Communists or to hurt Communists as long as I was able to protect material on the screen and as long as the screen was free of any Communistic propaganda....They asked about Lester Cole and Dalton Trumbo and I said I don't give a damn whether they are Communists or not."

The December 21, 1948, issue of "Variety" reported that in upholding the findings of the jury in favor of Cole, Judge Yankwich had delivered "one of the most scathing attacks ever heard from the Federal bench upon Eric Johnston...."

The newspapers in Los Angeles quoted Judge Yankwich as indicating that Johnston had used "high pressure methods" in getting the producers to discharge Cole. In answer to this allegation Spyros P. Skouras of 20th Century Fox stated that neither he nor his company had been high pressured by Mr. Johnston or anyone else and that the action taken by his studio in connection with the "Hollywood 10" had been decided independently and upon the initiative of the directors of the company.

In an article in the Hollywood "Reporter" on December 21, Johnston also denied using any high pressure methods and stated that all

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the decisions regarding the firing of the writers had been entirely upon the decision of the producers themselves.

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[Informant] has stated that the producers intended to appeal the Cole decision and take it to the Supreme Court, if necessary. *XN*

IV. ANTI-COMMUNIST GROUPS

A. Motion Picture Alliance for the Preservation of American Ideals.

Various informants have indicated that the influence of this organization has lessened considerably and that the group is becoming more and more ineffective since the hearings of the House Committee in October of 1947.

John Klorer, in discussing the situation of the "friendly witnesses" who appeared before the House Committee, stated that one of the witnesses, Dick Macauley had had only two weeks work since appearing before the Committee in October of 1947. This informant advised that McGuinness had been discharged from MGM and his contract dissolved. Prior to this time McGuinness had been demoted from an executive to a producer and was finally let out of MGM although in three more months he would have been eligible for the lifetime pension set up for the studio executives. Another witness, Morrie Riskind, who had been much in demand by other studios as a writer has been told by his agent that he is "all through." Riskind, who is an informant of the Los Angeles Office, has pointed out the serious effect this situation is having on the younger Hollywood talent inasmuch as they fear that if they attempt to fight Communism they will get nowhere in the picture business.

B. The Cinema Educational Guild.

You will recall that by memorandum dated January 24, 1949, under the caption "Compic" I advised you of the appearance on December 9, of a "Mr. X" at the El Patio Theater in Hollywood, where this individual gave an anti-Communist speech under the auspices of the Cinema Educational Guild. This memorandum of January 24 also advised you concerning the appearance of Gerald L. K. Smith at this meeting.

The Cinema Educational Guild is now under the direction of Myron *C* Fagan, whom you will recall is the individual who attributed to you a statement that you were supporting his anti-Communist program.

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On January 10, 1949, the Cinema Educational Guild held a meeting and [redacted] who in the past has proven unreliable, was in attendance at this meeting. [redacted] stated he received the impression that Fagan was working for the FBI. On January 11, 1949, Fagan was interviewed by an Agent of the Los Angeles Office concerning his alleged statements that he was working for this Bureau. Fagan stated that he had mentioned that he had aided the FBI in the past and intended for the Guild to aid the Bureau in the future by furnishing any information which came to his attention which might be of interest to the Bureau. He further stated that he would make available to the Bureau the identities of all persons associated with the Guild. Fagan continued that following the meeting on January 10, he had been questioned as to whether the FBI had approved the organization and that he had replied that the FBI did not give him or anyone else its approval, either directly or indirectly, but he knew that the FBI was interested in the organization.

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As a result of Fagan's activities in mentioning this Bureau he was informed by the interviewing Agent that in the future he was not to use the name of the FBI in any manner whatsoever. The Los Angeles Office in the future will not contact Fagan, but will receive any information which he volunteers concerning Communist activities. The Los Angeles Office will continue to advise the Bureau of any future activities of Fagan.

Confidential Informant [redacted] has advised that the Motion Picture Alliance has no use for Fagan, particularly since he has aligned himself with the Cinema Educational Guild, which the Alliance considers as a Gerald L. K. Smith organization. *✗ n*

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V. COMMUNIST FRONT ACTIVITY

A. Actors Laboratory

This organization is ostensibly a training school and experimental theater for the purpose of training actors and actresses for screen work. The majority of those active in the organization are either Communist Party members or Communist sympathizers and the organization is completely under Communist domination. It has been cited by the California Un-American Activities Committee as a Communist front. As an example of the Communist control of the group the chairman of the Executive Board is a Communist Party member. Of the thirty-four members of the Executive Board, twenty-seven have been identified as either past or present members of the Communist Party and four other members have been identified as Communist suspects although no documentary proof of Party membership is available.

B. Arts, Sciences and Professions Council

This organization is the Hollywood branch of the National Council of the Arts, Sciences and Professions which was organized as an offshoot of the Progressive Citizens of America. [Confidential Informant] has expressed the opinion that the Hollywood group at the present time is the most important single organization being used for the Communist Party's purposes. Among those active in the Hollywood group are John Howard Lawson, Herbert Biberman, and many other Communist Party members. In addition, the "Unfriendly Ten" have also been active in the organization. X M

The Arts, Sciences and Professions Council supported the campaign of Henry Wallace and cooperated with the Independent Progressive Party during the election. This group has also been active in cooperating with the Civil Rights Congress and has on several occasions engaged in fund raising activities for the "Hollywood Ten" and has advocated the abolition of the House Committee on Un-American Activities. At a recent meeting of the group which was divided into various panels, the panel concerned with films adopted resolutions urging the United States government to enter into negotiations with the Soviet Union in an effort for peace, to abolish the House Committee on Un-American Activities, and to rescind the presidential loyalty order.

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C. Civil Rights Congress

The Civil Rights Congress in Los Angeles has become one of the most active and important Communist organizations in that area and in recent months has been primarily concerned with the defense of the fourteen Communist Party members cited for contempt by Los Angeles Federal Court for refusal to answer questions of the grand jury inquiring into certain cases arising out of the loyalty program. The group has been characterized by Celeste Strack, a Communist Party functionary in California, as the most important group in Los Angeles. The organization has been active in putting out numerous pamphlets in an effort to create public sympathy for the above mentioned fourteen witnesses before the Federal Grand Jury.

VI. COMMUNIST PROPAGANDA IN FILMS

A. General

Confidential Informant [] has advised that John Huston, a director, is planning to do a picture at MGM which is reportedly very Communistic in nature. The informant was unable to furnish the name of the proposed picture. X M

The December 16, 1948, issue of "Daily Variety" reported that a series of four documentary pictures would be made during 1949 at Universal-International Studios, among them being a picture by Roy Huggins on the

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activities of the Provost Marshal's criminal investigation division in Germany. A highly confidential source in May of 1947 identified Huggins as a member of the Communist Party.

The Hollywood Reporter of December 17 stated that Bob Roberts had purchased a story by Hugo Butler entitled "A Flight to Portabella". Both Roberts and Butler have been identified as Communist Party members.

B. Roberts Productions

Among four contemplated pictures by this organization to be produced in the next twelve to eighteen months is one which will star John Garfield. Other pictures which will be produced is an original story entitled "Deborah" by Richard Collins, "A Story of the Great Indoors" by Ring Lardner, Jr., and an untitled comedy to be directed by Abraham Polonsky. Collins, Lardner, and Polonsky have all been identified as Communist Party members.

C. The Boy With The Green Hair.

The Hollywood Reporter on November 15, 1948 stated that the preview of this picture had been the signal for a "full local Commie attendance".

VII. ANTI-COMMUNIST PICTURES

A. I Married a Communist

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Informant [] has advised that this picture has been rewritten for the third time and that those assigned to the rewriting were Art Cohen and James Edward Grant. This source described Cohen as a Communistic writer who has always associated with the Communist writers on the RKO lot. The picture is presently scheduled to be directed by John Cromwell who was assigned the direction by Howard Hughes because Hughes knew that Cromwell was pro-Communist and hoped by making this assignment that Cromwell would break his contract with RKO. Informant [] was of the opinion that Cohen also attempted to delay the production of the script to the point where Hughes would become disgusted and drop the picture. This same informant reported that Cromwell would probably be relieved in the direction of this picture by Nicholas Ray whom the informant reported as associating with individuals suspected of Communist connections. *RM*

B. Vespers in Vienna

This story which was reportedly anti-Communist in nature was discussed by Dore Schary with Edward G. Robinson who was slated for a part in the picture. It is not known whether this picture will be produced. *V*

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C. Jet Pilot

Informant [] reported that RKO Studio was considering the production of a picture under this title which would be anti-Communist in nature dealing with a Russian agent who landed in Alaska claiming he had escaped from the Russians, was accepted into the United States and later turned out to be an espionage agent. *Em*

VIII. CURRENT ACTIVITIES OF THE "HOLLYWOOD TEN"

Charges have been made that several of the "Unfriendly Ten" have been active in writing for various studios under assumed names. However, no proof of this has as yet been obtained.

The majority of the unfriendly witnesses have been active in appearing before various groups to present their side of the controversy and also have been active in attempting to raise funds in their own behalf. These individuals have been appearing under the sponsorship of such organizations as the Civil Rights Congress and the Arts, Sciences and Professions Council.

The most active one of these individuals has been John Howard Lawson who was convicted in the District of Columbia courts for contempt of Congress following his refusal to answer questions of the House Committee. Lawson is presently appealing his conviction. According to a technical surveillance on Lawson he has done no writing for the motion picture industry since his appearance before the House Committee in October, 1947 although he has stated he would be willing to take any writing job even though it would mean a cut in salary since he would consider it a tremendous victory if he could again work in the studios.

IX. ORGANIZATIONAL ACTIVITY. HOLLYWOOD SECTION, LOS ANGELES COUNTY COMMUNIST PARTY

John Stapp continues as organizer for the Hollywood Section of the Communist Party and an individual generally known as Sidney Benson who has recently been identified as Sidney Bernstein has been devoting a majority of his time to Party work in the Hollywood section.

As a result of numerous surveillances agents of the Los Angeles office are of the opinion that the cultural commission of the Los Angeles County Communist Party is composed of Benson, Mortimer Offner, Leona Chamberlin, Lynn Whitney and Margaret Maltz, all of whom have been identified as Communist Party members with the exception of Benson.

X. CONTACTS WITH FOREIGN FILM INDUSTRY

The October 11, 1948 issue of Variety reported on the setting up of a film studio in Israel which was capitalized for \$800,000.00 and will be

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known as the Israeli Film Studio. The "B'nai B'rith Messenger" for December 31, 1948, reported that Michael Blankfort was proceeding to Israel to find a story to be filmed by this concern. The two above mentioned articles listed approximately thirty Hollywood individuals who are interested in the enterprise and while none of them have been positively identified as members of the Communist Party, several of them have been close associates of Communist Party members and have sponsored front organizations. As an illustration, the following were named as interested: Lewis Milestone, Edward G. Robinson, Milton Sperling, Armand Deutsch, John Huston and Fred Zinneman.

With reference to Michael Blankfort, above mentioned, his wife has been identified as a member of the Communist Party in 1944 and 1945.
(100-138754-503; 100-138754-501)

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DATE 3/14/96 BY 5549803 RAL/g
405,725
FEDERAL BUREAU OF INVESTIGATION

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED
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FILE NO. 100-15750

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REPORT MADE AT LOS ANGELES DATE WHEN MADE 7/8/49 PERIOD FOR WHICH MADE 5/2/49-7/7/49 REPORT MADE BY MARCUS M. BRIGHT

TITLE COMPILED BY 54-8671-101-1015 CHARACTER OF CASE INTERNAL SECURITY - C

SYNOPSIS OF FACTS:

Investigation and reports from confidential sources that the Hollywood ASP Council continues to be the principal organization through which CP cultural elements are working, and that the policies and general activities of ASP are controlled by such individuals on its "steering committee" as JOHN HOWARD LAWSON, HERBERT BIBERMAN, ALBERT MALTZ, PAUL JARRICO, GEORGE WEAVER, and others who are reliably reported to have CP affiliation. Current investigation reveals that practically every ASP activity of consequence during the past three months has been planned, organized, reviewed, or otherwise managed by LAWSON and BIBERMAN. LAWSON is quoted as recently stating in private that ASP in Hollywood is "really beginning to roll" and that the concentration is principally on the motion picture film industry, and to a lesser extent radio. ASP has taken over financial responsibility for the "Hollywood 10" and tied up with all ASP activity is the program of working up popular support and sympathy for "The 10." During the last two months, ASP attention has been concentrated on four principal campaigns: (1) protesting the alleged shelving by 20th Century Fox of a proposed film based on ALBERT MALTZ' recent book, which was the basis for the multimillion dollar antitrust suit by "The 10" vs. the film industry on May 23, last; (2) trying to offset the U. S. Circuit Court decision sustaining the contempt conviction of "The 10;" (3) working up support for the forthcoming "Bill of Rights Conference" in New York in July; and (4) support of a plan by ASP, New York, to institute an attack against the Attorney General and FBI. In all these activities, the influence of CP individuals seems clear, and information regarding each set out herein. Interest of the local CP press in current film releases appears to be attacking the anti-Communist picture "Red Menace" and plugging such films as "Home of the Brave," "We Were Strangers," "The Champion," and "The Set-up." The Century Theater has

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- 3 - Los Angeles

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now been organized in Hollywood with support of prominent film personalities who are against Communism and desire a training school in opposition to the Communist-dominated Actors Laboratory. The general situation within film industry from standpoint of CP agitation has been reported as currently peaceful, "but will remain so long as it is evident to the Communists that no open program will succeed."

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REFERENCE: Bureau file 100-138754

DETAILS:

This is a joint report by reporting agent together with Special Agents LESLIE F. WARREN and EMMETT C. McGAUGHEY.

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FRONT ACTIVITIES AND "THE HOLLYWOOD 10"

The Hollywood Council of Arts, Sciences and Professions (ASP), has become increasingly more important as the principal organization through which the so-called cultural elements of the Communist Party in Hollywood are working. As has been previously reported, information from confidential sources, particularly Los Angeles T-1 and Los Angeles T-3, indicates that the policies of the ASP and its general activities are controlled entirely by such individuals as JOHN HOWARD LAWSON, HERBERT BIBERMAN, ALBERT MALTZ, PAUL JARRICO, and a number of others whose Communist activities and affiliations have been the subject of investigation for a considerable period of time. (S) (u)

It is to be noted that information furnished by Los Angeles T-1, as recently as June 20, 1949, indicated that a meeting of the ASP "steering committee" would be held on that date at the home of GEORGE PEPPER. PEPPER has long been identified, with JOHN HOWARD LAWSON, HERBERT BIBERMAN, and others, as one of the leading Communist figures in Hollywood. (S) (u)

As a result of a surveillance by Special Agents MARCUS M. BRIGHT and EMMETT C. MC GAUGHEY at PEPPER's residence on that occasion, the following individuals were identified as being present for the "steering committee" meeting: JOHN HOWARD LAWSON, HERBERT BIBERMAN, HELEN BLAIR STEWART, SAM ALBERT and MARY ROLFE. (S) (u)

In addition to the above Los Angeles T-1 advises that PAUL JARRICO, Dr. MARTIN HALL and VIVIAN SHARPE were notified of the meeting and expected to attend, although these individuals were not actually identified by the Agents. LAWSON, ALBERT, JARRICO, STEWART, BIBERMAN, PEPPER and ROLFE have all been identified in the past by Los Angeles T-4 as having been actual members of the Communist Party. BLAIR, SHARPE and ROLFE are ASP staff workers in the headquarters office in Hollywood. (S) (u)

It has been noted, from investigation and by confidential informants, that whenever an important matter of ASP policy arises, LAWSON and BIBERMAN, sometimes in conjunction with others, almost invariably play a major part in the decisions reached. Cooperation between ASP and other organizations on activities of mutual interest has been noted by informants. Such Communist controlled or dominated organizations as Civil Rights Congress, Hollywood Women's Council, America-Russian Institute, and Congress of American Women, are known to collaborate with ASP when called upon. (S) (u)

(S) (u) Los Angeles T-1 has recently advised that the Hollywood ASP is currently seeking a reliable individual to take over the job of ASP executive

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secretary. On June 23, 1949, JOHN HOWARD LAWSON discussed the position with one KATHERINE SCHRYVER of St. Louis, and offered her the job. He told her that the ASP in Hollywood is "really beginning to roll, now", after a period of difficulty regarding finances; that, however, they had not had a capable executive secretary for several months and would like for her to come to the West Coast to take over the job, inasmuch as SCHRYVER's organizing ability was highly regarded. It is to be noted that, during the discussion on this matter, LAWSON explained that ASP in Hollywood covers all of Southern California and that, while it included the entire Los Angeles area, its headquarters were in Hollywood for the reason that ASP's concentration is on the motion picture industry and, to some extent, radio, but principally the film industry.

As heretofore reported, the ASP's activities continue to be directed toward defense of "The Hollywood 10" and endeavoring to work up popular support and sympathy in their behalf. However, during the past two or three months the attention of the ASP managers and policy makers has been directed principally toward four main campaigns, namely:

1. The recently filed antitrust suit by "The Hollywood 10" against the film industry;
2. Trying to offset the fact that the United States Circuit Court of Appeals has sustained the contempt conviction of "The Hollywood 10";
3. Working up support for the "Bill of Rights Conference" to be held in New York in July; and
4. The instituting of a campaign against the Attorney General and the FBI.

Currently, the last of these activities named appears to be the most important to the ASP.

"The Hollywood 10" Antitrust Suit
Against the Hollywood Film Industry

On May 23, 1949, ALBERT MALTZ appeared at the office of the Clerk of the United States District Court, Los Angeles, accompanied by attorneys BEN MARGOLIS and ROBERT W. KENNY. At this time the two attorneys filed a \$52,000,000 antitrust suit against ten film studios and the Motion Picture Producers Association. Plaintiffs in the suit were "The Hollywood 10" film writers who charged the defendants with entering into an agreement, in 1947, not to rehire them, which constituted a violation of the Sherman Antitrust Act. Damages sued for constituted triple damages as allowed under the act.

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It was learned from [Los Angeles T-1] that Hollywood ASP considered this matter as extremely important and immediately began to direct its attention toward making as much propaganda capital of it as possible. Early in May, 1949, HERBERT BIBERMAN discussed with a representative of the Daily People's World the matter of MALTZ' new novel and how, after purchasing the screen rights, 20th Century Fox and the Motion Picture Producers Association subsequently said it would never be made into a picture. According to BIBERMAN, ASP was working up a big protest meeting to be held at El Patio Theatre in Hollywood on May 25, 1949 and he wanted the People's World to give it plenty of publicity. BIBERMAN thereafter tried to get LION FEUCHTWANGER, (brother of film producer WALTER WANGER), to be one of the sponsors at the forthcoming protest rally. However, FEUCHTWANGER declined for the reason that he was not yet a citizen and feared that it might hurt his chances of becoming one.

A few days later BIBERMAN issued instructions at ASP in Hollywood that the entire ASP mailing list should be used to protest the withdrawal of the 20th Century Fox production of the MALTZ book and that everyone should be urged to start writing in and protesting to the Motion Picture Producers Association. All were to write to DARYL ZANUCK, who bought the story, and advise him that they had read the book and wanted it produced on the screen. Meanwhile, ASP was to get up a leaflet to be widely distributed in the matter. BIBERMAN characterized the protest rally to be held at the El Patio Theatre as one of the most important things ASP ever called. It appeared that he had succeeded in securing author CAREY MC WILLIAMS and ROBERT W. KENNY to make two of the speeches at the rally in addition to the one which would be given by ALBERT MALTZ. At the same time, a dramatization of the MALTZ book would be arranged with the script to be handled by screen writer ARTHUR LAURENTS.

Informant indicated that the support and the mailing lists of other organizations such as the California Labor School, Civil Rights Congress, and the American Jewish Congress, had been obtained for the distribution of the ASP leaflets.

BIBERMAN subsequently discussed the matter with KAREN MORLEY, (screen actress and Communist Party member, according to [Los Angeles T-4]) who agreed to make the "pitch" speech at the protest rally. BIBERMAN and MORLEY arranged to get together a little later so that he could go over with her just how her "pitch" speech should be put over. He pointed out to her that the "pitch" would be for ASP and not "The Hollywood 10", but that she should make it clear to the audience that ASP has taken over the financial responsibility for "The 10". She was also told that ALBERT MALTZ had made a great contribution through his book and she was to emphasize that for every contribution of \$50 received, the contributor would receive an autographed copy of MALTZ' book.

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BIBERMAN and MALTZ agreed between them to have a number of copies of the MALTZ book available for sale at the protest rally on May 25, 1949. It was also BIBERMAN's suggestion that they have on hand at the rally less than the number they could reasonably expect to sell, "because the impact on the bookstores and community would be greater". A few days before the rally, HERBERT BIBERMAN, who seemed to be working up the entire affair for ASP, personally met with Dr. STEPHEN H. FRITCHMAN of the First Unitarian Church of Los Angeles. Informant had learned that BIBERMAN was endeavoring to get Dr. FRITCHMAN to chair the forthcoming protest rally. BIBERMAN and FRITCHMAN were observed and personally identified by SA MARCUS M. BRIGHT on May 19, 1949 when they met and lunch and engaged in a discussion, presumably concerning the part FRITCHMAN would play at the rally. FRITCHMAN, it may be noted, has been identified by confidential informants of the Boston Office as a member of the Communist Party prior to his coming to Los Angeles approximately two years ago. It may also be noted that FRITCHMAN did serve as chairman of the ASP protest rally on May 25, 1949.

Meanwhile, HERBERT BIBERMAN indicated to the informant that the response to the forthcoming rally had been tremendous and that he expected it to be a huge success; that the community was aroused and indignant concerning the way the motion picture industry had treated MALTZ; further, that the ASP headquarters in New York had developed an interest in it and he thought it might develop into a very important matter. Prior to the rally, BIBERMAN and MALTZ planned to review the script for the dramatization of the MALTZ book which was being worked up by screen writer ARTHUR LAURENTS. BIBERMAN and MALTZ also agreed that it might be a good idea to have placed in each seat at the rally, mimeographed copies of the speech MALTZ gave at the "Thought Control Conference" sponsored by ASP in the summer of 1947.

On May 20, 1949 informant reported that he believed ALBERT MALTZ and possibly others of "The Hollywood 10", intended to sue 20th Century Fox; that attorney BEN MARGOLIS and BIBERMAN had indicated that some such suit would be filed on May 23, 1949 and BIBERMAN wanted to be sure the People's World gets in on the press release. As it subsequently occurred, this was the \$52,000,000 antitrust suit which "The Hollywood 10" actually did file on May 23, 1949, but at the time were keeping the information secret.

With further reference to the protest rally over MALTZ book, BIBERMAN and LAWSON, on May 22, 1949, discussed a resolution which would be introduced at the rally. This resolution, which was apparently prepared by screen writer-director JOHN COLLIER, and concerned the right of writers to write as they see fit; praised ALBERT MALTZ' book, "The Journey of Simon Mc Keever"; condemned the pressure groups which coerced 20th Century Fox into shelving the production; and generally denounced the suppression of the book, etc.

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LAWSON indicated he did not like the resolution as drawn, and BIBERMAN said he had drawn up a shorter resolution himself, copies of which he had made available to PAUL JARRICO from whom LAWSON could obtain a copy if he cared to go over it. LAWSON subsequently discussed with JARRICO the redraft of the COLLIER resolution as corrected by HERBERT BIBERMAN.

LAWSON thought that the COLLIER draft was terrible and pointed out that among its many political errors, it even defended free enterprise. After reviewing BIBERMAN's redraft attempt, LAWSON was of the opinion that his was not any better and that BIBERMAN was not the right type of person to write such a resolution. LAWSON pointed out that this resolution was supposed to be a statement emanating from the protest rally to influence the people to write 20th Century Fox Studio demanding that the MALTZ book be produced on the screen. As a result of the discussion between LAWSON and JARRICO over the resolution, it was decided that JARRICO would redraft the resolution himself and get it to LAWSON the same day. It may be noted that this resolution was read and proposed at the ASP protest rally on May 25, 1949 and adopted unanimously. It is being referred to in detail herein-after.

The ASP protest rally, based on the shelving of the MALTZ book, was held at the El Patio Theatre in Hollywood on May 25, 1949. Publicity regarding the rally, put out by ASP, gave as its purpose the forming of a mass protest against the alleged blacklist policy of the various studios and the Motion Picture Producers Association, and specifically against the refusal of 20th Century Fox to film "The Journey of Simon Mc Keever", after purchasing it from ALBERT MALTZ.

Special Agents MARCUS M. BRIGHT and BERNARD M. PTACEK^{EK}, who were present at the rally, estimated the crowd at from 800 to 1,000 people who completely filled the theatre, with many unable to get in.

As the meeting got underway, HERBERT BIBERMAN, ALBERT MALTZ, ROBERT W. KENNY, CAREY MC WILLIAMS and Dr. STEPHEN H. FRITCHMAN, previously referred to, appeared on the stage. Four of these five, it may be noted, have been reported by various informants considered reliable, as either past or present members of the Communist Party, KENNY being the single exception.

BIBERMAN opened the meeting by introducing Dr. STEPHEN H. FRITCHMAN, formerly of Boston and now pastor of the First Unitarian Church of Los Angeles, as the chairman of the evening. FRITCHMAN spoke for ten or fifteen minutes and announced the purpose of the rally as to voice moral indignation at the censorship or free speech and "to pledge ourselves that MALTZ' book, 'Journey of Simon Mc Keever', would be made into a motion picture"; and to see that the

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work of "The Hollywood 10" will again be on the screen. FRITCHMAN hoped he would be on the stage again when vindication comes, and called for a screen for genius and not for political menials.

Attorney ROBERT W. KENNY followed FRITCHMAN and spoke briefly with reference to the \$52,000,000 antitrust suit that "The Hollywood 10" had filed against the motion picture industry a day or so previously. He said that the incident of the shelving of the MALTZ book by 20th Century Fox was the one which gave them the specific violation of the Sherman Act. Thereafter he gave an outline of the precedent for the suit by relating that, within the past two months, United States Circuit Judge LEARNED HAND of New York had ruled that a professional baseball player who had "jumped" the professional league in the United States and gone to Mexico to play baseball, could not be prevented from ever playing baseball again in the United States; that the judge's ruling made the attempt, on the part of the United States league to bar the player, a violation of the Sherman Act. KENNY said he had every confidence that "The Hollywood 10" would win their suit, inasmuch as the shelving of the MALTZ book was directly in point.

Thereafter KENNY referred to Attorney General TOM CLARK by saying that "Lawyer TOM CLARK" had long felt that he was not a man until he had started legal proceedings against HARRY BRIDGES as all of his predecessors had done before him, so within the past twenty-four hours, KENNY said, the Attorney General had succeeded in having HARRY BRIDGES indicted before a Federal Grand Jury. KENNY concluded his comparatively brief talk with a political plug for his own candidacy for the State Legislature by referring to State Senator JACK B. TENNEY as soon to be his, KENNY's, predecessor, and to the audience as his, KENNY's, constituents.

Chairman STEPHEN FRITCHMAN next introduced CAREY MC WILLIAMS as another lawyer and author. MC WILLIAMS' talk was a further attack against the alleged "thought control" and censorship of free speech in this country. He noted that in Washington, D. C., indices are expanded and dossiers are being built and Government pressures are increasing. He characterized this as open censorship by the Government, and depriving the public of their civil rights.

Following MC WILLIAMS' talk, FRITCHMAN read numerous telegrams and messages allegedly received by MALTZ and the ASP, all of which expressed support of the purpose of the rally and the protest against 20th Century Fox and the motion picture blacklist. Among the signers of some of these messages were ROCKWELL KENT, artist; JOSEPH HIRSH, artist; MILLER BRAND, film writer; ARTHUR MILLER, author; the Philadelphia ASP Council; New York ASP

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Council; California Labor Council; ~~LEN GOLDSMITH~~, Screen Publicist Guild in New York; ~~JOHN ABT~~, lawyer; ~~MURIEL DRAPER~~; O. JOHN ROGEE; Council of Jewish Writers and Scientists; Council of American-Soviet Friendship.

Next followed the dramatization of MALTZ' book, "The Journey of Simon Mc Keever", the script for which had been prepared by screen writer ARTHUR LAURENTS. In the cast were, as subsequently announced, screen actor HOWARD DA SILVA, narrator; actor WILL GEER; actress KAREN MORLEY; actor LUDWIG DONATH; WILL LEE from the Actors Laboratory; NED GLASS; KITTY MC HUGH; DAVID WOOLF. SOL KAPLAN was the writer of the musical score. [Of these individuals it may be noted that Los Angeles T-4 and/or T-5 have identified all except GEER, DONATH, GLASS, WOOLF and LAURENTS, as members of the Communist Party.] It was screen actress KAREN MORLEY who announced the cast after the dramatization and thereafter went into her "pitch" for donations to assist the work of ASP and the defense of "The Hollywood 10".

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Chairman STEPHEN FRITCHMAN then announced that the audience would next hear a recording of the statement made by ALBERT MALTZ before the House Un-American Activities Committee in Washington, during the fall of 1947. As the recording started, FRITCHMAN stated, "The next ~~ough~~ you hear will be that of Chairman J. PARNELL THOMAS" and the audience boomed. There followed the recording of MALTZ' entire statement which he was allowed to read before the Committee. When the recording terminated the audience broke into loud applause, at which time MALTZ again appeared on the stage and was received enthusiastically.

The gist of MALTZ' rather lengthy speech was to decry censorship of authors and abridgement of free speech. He said the blacklisting of his latest book alone was insignificant in itself, but that it was but one of the acts in the Government conspiracy to regiment and censor free speech by the people; that it was only part of the menace to prevent criticism of the Government by the people; that this was a part of a broad pattern which included the TRUMAN Loyalty Program and the blacklisting of "The Hollywood 10". He said that such a program is meant to destroy one in order that thousands will be made impotent through fear. He decried the Red scare and witch hunting by the press; the "Rogues' Gallery" of famous Americans which appeared in Life magazine's coverage of the New York Cultural and Scientific Peace Conference last March, and the current trial of the twelve Communist Party national leaders by the Government in New York. All of this, he said, is part of the anti-American conspiracy.

The Reverend FRITCHMAN thereafter closed the rally by submitting to the audience the following proposed resolution which was unanimously adopted.

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Presumably, this is the resolution which was prepared previously by LAWSON, BIBBMAN, JARRICO and COLLIER, as heretofore mentioned:

"We who love America will not stand by in silence while Un-American attacks are made upon our traditional liberties.

"The Un-American attacks to which we refer specifically are those initiated by the Motion Picture Association of America, whose president is Mr. Eric Johnson and whose address is 5504 Hollywood Boulevard, Hollywood, California.

The traditional liberties to which we refer specifically include not only the right to speak and to listen, not only the right to write and to read, but also as an obvious corollary, the right to create motion pictures and to see them.

"Eighteen months ago, the Motion Picture Association of America entered into an illegal conspiracy. It instructed its member studios to fire and to refuse thereafter to hire ten men in whose record as motion picture creators the entire industry had taken pride. These ten men were punished for refusal to bow to the inquisitorial methods and unconstitutional purposes of the House Un-American Committee. They had refused to discuss questions of conscience with men who have no conscience.

"That the blacklisting of these men was indeed a criminal conspiracy has been confirmed beyond question now by the announcement that Twentieth Century Fox is abandoning its plan to produce "The Journey of Simon Mc Keever", the recently published novel by Albert Maltz.

"Studios have shelved books before, but this announcement came only a few days after the book was purchased and as a direct result of pressure of the Motion Picture Association of America. Albert Maltz, is, of course, one of the ten, and the prohibition placed upon the production of his book is tantamount to a declaration that the blacklist applies not only to the men themselves but to the whole body of their work, past, present, and future, without regard to its excellence.

"We denounce this action".

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Apparently ASP headquarters in New York has since taken an interest in the propaganda value of the protest surrounding the shelving of MALTZ' book and particularly in the dramatization of the book as prepared by ARTHUR LAURENTS. [Los Angeles T-3] has ascertained that the New York ASP has since staged a meeting at Carnegie Hall in New York similar to that at the El Patio Theatre by the Hollywood ASP on May 25, 1949.

JOHN HOWARD LAWSON was advised on June 22, 1949 by HANNAH DORNER of the ASP National Office that they had had a highly successful rally based on the dramatization of MALTZ' "Journey of Simon Mc Keever"; that they had turned away a thousand people at Carnegie Hall where the affair was staged; that ARTHUR POLLOCK of the publication "Compass" had reviewed it favorably and that the New York Times had given it space on the society page "of all places", although not a dramatic review.

According to DORNER, a number of other organizations now want the script of the dramatization of MALTZ' book, but ASP in New York wanted authorization from MALTZ to have all dates for the use of the script cleared through ASP so that ASP would always have control of the script for its own purposes. DORNER indicated that ELLIOTT SULLIVAN and BROMBERG (possibly J. EDWARD BROMBERG, Hollywood actor and Communist Party member), did a terrific job on the cast and they would like to keep the cast together as a unit and tour the summer theatre circuit with it. ASP felt it important that control of the use of the script should be kept in ASP hands. JOHN HOWARD LAWSON agreed that it was important to do so and he subsequently secured, from MALTZ, the necessary authorization desired by ASP.

Circuit Court Sustains "Hollywood 10" Conviction

The local press on June 13, 1949, rather prominently reported that the United States Circuit Court of Appeals had upheld the contempt of Congress conviction of JOHN HOWARD LAWSON and DALTON TRUEBO. It is recalled that LAWSON and TRUEBO were the only two of "The Hollywood 10" who were actually tried and that, by agreement between the defense and the Government, trial of the other eight would be held up pending outcome of the LAWSON and TRUEBO appeals.

[Los Angeles T-1] advised that when the Circuit Court decision was known, HERBERT BIBERIAN immediately prepared a statement in regard to the ruling, which statement he discussed with JOHN HOWARD LAWSON before releasing. LAWSON did not approve of the statement as written, and made several suggestions for its improvement. He suggested that the statement be "toned down somewhat" and that the emphasis which BIBERIAN had laid on what "the Hollywood 10" expected from the Supreme Court, be reduced inasmuch as he, LAWSON, was not sure they could rely on the Supreme Court any more than any other court. ALBERT MALTZ made further suggestions for the improvement of

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BIBERMAN's proposed statement. After redrafting the statement, BIBERMAN obtained the approval of BEN LARGOLIS and ROBERT W. KENNY who suggested that the statement be released by ASP rather than anyone representing "The Hollywood 10" directly. BIBERMAN thereafter gave the following statement to the Associated Press in Los Angeles. It will be noted that the statement charges that the FBI is investigating solely for the purpose of political intimidation:

"The Appellate Court's decision against JOHN HOWARD LAWSON and DALTON TRUMBO will be appealed to the Supreme Court. The vital questions of the people's right to freedom from inquisition and to freedom to political opinion cannot be dismissed by reference to the current hysteria. This is particularly serious because the decision is directed at writers, their work in the motion picture industry and condones political censorship.

"The very language of the current decision reflects the government's purpose increasingly to invade public privacy and individual conscience and conviction. This was forbodingly demonstrated in the Coplon case, with the revelation that the FBI is investigating solely for the purpose of political intimidation.

"The United States of America was built to secure popular sovereignty especially in times of stress. Its firm body of laws cannot be cast aside at the pleasure of any public official 'high or low'. We believe the firm determination of our people to hold fast to their sovereignty will be reflected and established once and for all by the Supreme Court in these cases.

"Today the Supreme Court granted Writ of Certiorari in the Los Angeles County Loyalty check cases. This indicates that inquisition is by no means the established law of America. We believe the American concept that government is the servant of the people, not their master, will again become, as it has been, the reality of the American way of life."

Bill of Rights Conference

Information furnished by [Los Angeles T-13] during the first week in June, 1949, indicated that Civil Rights Congress (CRC) and/or ASP in New York, possibly in conjunction with other organizations, is in the process of planning a campaign around a program of defending the Bill of Rights. Informant has advised that a call has been put out to several thousand individuals and organizations across the country, calling attention to a

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conference which will be held in New York on or about July 16, 1949. This conference, which has been variously referred to as "Bill of Rights Conference", "Civil Rights Conference", and "Conference on Human and Civil Rights", apparently was the idea originally of something called "The Committee to Defend Free Political Advocacy" in New York. However, Los Angeles informants indicate that there has been some change in the plan in that the above committee will not be credited with originating the conference. At the present time there is still some question as to just who will be the sponsoring organization. Informants in Los Angeles indicate that CRC will be the sponsoring group, while information obtained by the New York Office indicates that the ASP appears to be the initiating organization. [Los Angeles informants T-3 and T-13] however, advise that undoubtedly both CRC and ASP are behind the forthcoming Bill of Rights Conference in New York. (X)

Among the West Coast sponsors, according to informants, will probably be ROBERT W. KENNY, Los Angeles attorney and one of the defense counsel for "The Hollywood 10", and Dr. LINUS PAULING, scientist at California Institute of Technology and regional director of ASP on the West Coast. It is indicated that KENNY and PAULING will be among the initiators of the conference, as well as sponsors. Other top national names to be connected with the conference appear to be HARLOW SHAPLEY of Harvard University; THOMAS ELLERSON, Yale law school; FREDERICK SCHUMAN; Bishop HOULTON, ELMER BENSON, and others - about sixty altogether. Included also among the sponsors, will be the leaders of so-called progressive trade unions.

The CRC at Los Angeles has to date been particularly active in behalf of the conference to be held in New York. Efforts either are being or have been made to secure ROBERT W. KENNY, Dr. LINUS PAULING, Dr. STEPHEN H. FRITCHMAN, CAREY MC WILLIAMS and others to sponsor the conference.

[Los Angeles T-3] has subsequently advised that apparently the conference in question has for one of its purposes "to defend the Bill of Rights of the New York defendants who have been jailed", possibly referring to the three defendants, GATES, FALL and WINSTON of the Communist Party National Committee who were recently remanded to jail for contempt by the Federal trial judge. Informant advised that there is reason to believe that the conference is being actually instituted by PAUL KERN, former Civil Service Commissioner of New York.

The fact that the ASP is definitely interested in, or otherwise behind the "Bill of Rights Conference", is indicated by the fact that JOHN HOWARD LAWSON of the Hollywood ASP is very interested in how "The Hollywood 10" is to function in regard to that conference. LAWSON has also been requested by the ASP in New York to determine if there is anyone in Hollywood

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who would be able to get next to CHARLES CHAPLIN, inasmuch as the Bill of Rights Conference managers in New York want CHAPLIN for the conference. Los Angeles T-3 advises that apparently PAUL KERN in New York has already forwarded an invitation to CHAPLIN.

Los Angeles T-13 recently advised that a supply of the printed "call" to the New York conference has apparently been received by the CRC in Los Angeles and is being distributed by various means, including Communist Party channels.

Preliminary to, and apparently in preparation for, supporting the "Bill of Rights Conference" in New York, the local CRC chapter held a rally in Los Angeles on June 24, 1949, having for its principal speaker DOXEY WILKERSON, Negro educator from New York, and described the CRC spokesman as an "expert on the Grand Jury system who was chiefly responsible for exposing Jim Crowism in the Grand Jury system in New York".

Los Angeles T-13 advised that ANNE SHORE, executive director of the Los Angeles CRC was mainly responsible for preparing the local "Conference on Human Rights", as it was called, and in preliminary preparation for the local conference, SHORE obtained the cooperation of the Hollywood ASP who furnished one of its executive board members, MARTIN HALL, as the opening speaker. In discussing the conference with HALL, SHORE pointed out that the meeting would be "an active one from the floor and we have primed a number of people". SHORE also wanted ASP to designate one or more members of "The Hollywood 10" as representatives to the rally. SHORE also conferred with JOHN HOWARD LAWSON on this particular angle and LAWSON suggested that HERBERT BIBERMAN represent "The 10".

The CRC "Conference on Human and Civil Rights" was held in the Royal Palms Hotel in Los Angeles on June 24, 1949 and was attended by Special Agents MARCUS L. BRIGHT and BERNARD PTACEK. Prominently identified among the audience of perhaps 200 individuals, was screen writer HERBERT BIBERMAN of the Hollywood ASP. On the stage with the principal speaker, DOXEY WILKERSON, were MARTIN HALL of the ASP, CARLTON MOSS, Negro film actor, and ANNE SHORE, the executive secretary of the CRC.

MARTIN HALL made the opening talk, the theme of which was that the case of the twelve Communist National Committeemen on trial in New York, the case of the "Hollywood 10", the case of the "Los Angeles 21" (defendants in local contempt trial), as well as others, were all part of a broad pattern of the thought control and witch-hunting being pushed by Fascist elements in the United States.

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HALL was followed by [redacted] speaker, DOXEY WILKERSON, whose discussion was along similar lines, although he concentrated mainly on defending the twelve Communist Party leaders on trial in New York. His theme was that "The 12" were being tried, not for something they had done, but for something they merely believed in; that capitalism was a decadent system and must give way to socialism; that the use of force and violence to bring this change about was not the method advocated by the Communist Party as the Government charges, but that force and violence "would be started by the entrenched capitalist interests in an effort to prevent the orderly and legal overthrow of the capitalist system".

Following WILKERSON, and a "pitch" for funds made by CARLTON ROSS, the meeting was thrown open for floor discussion. It is recalled that ANNE SHORE had previously indicated to [redacted] Los Angeles T-13 that the floor discussion would be "primed" and there was every indication that this was so. SHORE, as chairman of the meeting, often ignored the upraised hands of members of the audience who desired to ask a question or otherwise say something, and called on certain individuals for their remarks. Among these were PHILLIP [redacted] [redacted] former secretary of the Los Angeles Industrial Union Council, CIO, and Communist Party member according to [redacted] T-14, and the husband of [redacted] DOROTHY RAY HEALEY, the County Chairman of the Los Angeles County Communist Party. (u)

Another among those who entered into the floor discussion were MIRIAM BROOKS [redacted] [redacted] local Communist Party functionary and one of "The Los Angeles 21" recently convicted for contempt of Federal Court. (u)

WILLIAM S. LAWRENCE, organizer for the International Longshoremen and Warehousemen's Union-CIO, who took the opportunity to speak from the floor in behalf of HARRY BRIDGES, read a resolution supporting BRIDGES which was unanimously adopted.

Several references were made by various speakers calling for support of the "Bill of Rights Conference" to be held in New York in July.

ASP Campaign Against Attorney General and FBI

[redacted] Early in June, 1949, Los Angeles T-1 and Los Angeles T-3 furnished information indicating that HERBERT BIBERIAN and JOHN HOWARD LAWSON consider, as a major current issue, "the recent publicity regarding certain film figures and prominent people elsewhere, which publicity resulted from the reported reading of an FBI report in the JUDITH COPLON trial in Washington." It may be noted that coincident with the newspaper publicity regarding the COPLON trial (u)

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disclosures, the local press also carried the story reflecting that the Legislative Committee on Un-American Activities in California (TENNEY Committee), had released its latest report in which a number of the same Hollywood people were charged with being within "various Stalinist orbits". According to informants, LAWSON, HERBERT BIBERMAN, RING LARDNER, JR., and possibly others, went to work on the draft of separate statements purporting to come from ASP in Hollywood and "The Hollywood 10".

BIBERMAN drew up a rough draft statement for ASP in reply to the latest TENNEY report, and included in his statement an expression against the FBI. As has generally been his practice, however, BIBERMAN wanted to clear the statement with LAWSON before releasing it and the two got together for that purpose. Inasmuch as LAWSON decided against the BIBERMAN draft as originally presented, it is not being set out in its entirety at this time; however, as reported by Los Angeles T-3, BIBERMAN's original draft stated in part:

"The coincident (with the Tenny report) Red-baiting of Hollywood by the FBI — the deliberate planting of a wholesale smear of its most distinguished citizens for use in the spy scare, is an example of degraded public service. The ASP Council cannot but suggest to the men and women of the motion picture industry that nothing will secure their individual and collective rights to privacy of life and political opinions except a common political stand against their political inquisitors. No amount of declaration of non-Communism will halt the number one pastime of irresponsible hysterics — Hollywood baiting. Many of those in Hollywood who yesterday declared their non-Communism, have been declaring it for ten years. It has at no time afforded them protection against further snearing...."

LAWSON apparently did not think much of BIBERMAN's original draft. His criticism was that the statement started off with a reply to TENNEY, (State Senator JACK B. TENNEY), which LAWSON felt merely served to dignify him. The "Department of Justice thing" was, to LAWSON, by far the more important. LAWSON also thought BIBERMAN's draft referred too much to Hollywood and thereby magnified it in his reference to Hollywood figures having been denying Communist connections for ten years. BIBERMAN differed with LAWSON's criticisms and agreed to redraft the thing and see him about it later.

On the same day, BIBERMAN conferred with RING LARDNER, JR., about working up a separate statement as coming from "The Hollywood 10" and LARDNER agreed to go to work on it. BIBERMAN pointed out that the statement he was

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working on would come from the ASP. He told LARDNER that "the only way to handle these people, that is TENNEY and the FBI, is to tell them that it is none of their _____ business; that this is the only reply that will put them in their place - in other words, the same stand 'The 10' took". He further cautioned LARDNER that in drawing up the statements, they should be very careful to be very sympathetic with the people who have been attacked and to blast the MPPA (Motion Picture Producers Association) for not protecting their interests. (S) u

Later on the same day, BIBERMAN and LAWSON again discussed the matter of the proper statement to put out. BIBERMAN had rewritten his statement for the ASP and LARDNER had drawn one for "The 10". It should be noted that, in BIBERMAN's redraft, he followed the suggestions which LAWSON had made. BIBERMAN's redraft of the ASP statement was substantially as follows: (S) u

"The coincident red baiting of Hollywood by the FBI, the result of a deliberate plant for use in a deliberate spy scare, must be denounced as a degradation of public service. It must be denounced equally with its cause — the state of war minded manic depressive prevalent in our national Capitol; that this smear from Washington is coincident and of a piece with that of JACK TENNEY, reduces our national security agency to the level of a shabby politician smarting under legislative defeat. It is incredible that the FBI gives credence and publication to a report of a confidential informant concerning a man's public appearance before 20,000 people in New York's largest auditorium in behalf of Russian War Relief, licensed and sponsored during the war by the President of the United States. Such agents should be fired, and those who use and twist commonplace news stories as evidence to create an atmosphere of subversiveness should be removed from positions of public trust as a threat to the dignity and seriousness of our government. It must be self-evident by now that to the irresponsible, fascist-minded politicians and agencies, declarations of non-Communism are insufficient. They are demanding a fascist stand by Hollywood side by side with the worst elements in American life as the only path of escape from their attacks. (S) u

"It must be equally self-evident that to rely upon the MPPA (Motion Picture Producers Association) for protection against them is utterly illusory; that nothing will secure to the men and women of the motion picture industry their rights to privacy of life and political opinions except a common political stand (S) u

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against their political inquisitors. The 'Hollywood 10' almost two years ago took such a stand in behalf of a free screen and a free citizenship of film workers. A.S.P. Council supported their stand then and declares today Americans imbued with the meaning, purpose, and strength of the American tradition will say to any who invade the areas of political opinion, association, and expression, 'Go to ----! Gentlemen, here is none of your business.' We believe there was not nor is there any other way of safeguarding Americans from division, utter confusion, and ruin." (X) u

// LAWSON still had one or two criticisms to make of the above draft by BIBERMAN, but did not press them over BIBERMAN's strong disagreement. LAWSON seemed to think that the statement's reference to Russian War Relief could well be omitted and that it might be poor psychology to drag it in. BIBERMAN, however, argued that this (an individual's appearance at a Russian War Relief Rally) was the "type of junk they (apparently the FBI) put in their long dossiers". LAWSON admitted that "it is impressive that they (FBI) went so far as to attack someone for appearing at that meeting", and apparently withdrew his criticism on that point. LAWSON's other main criticism of the BIBERMAN draft was in including the reference to the MPPA, pointing out that those under attack in Hollywood are not depending on MPPA to protect them. He finally decided, however, that it might be all right to include it and expressed the opinion that the statement as now drawn was probably satisfactory. // He told BIBERMAN to see that PAUL JARRICO (film writer and Communist Party member, according to Los Angeles T-4), got a copy of the statement for release to the press. It may be noted that PAUL JARRICO is believed to be chairman of the so-called Film Division of ASP in Hollywood. (X) u

With regard to the statement prepared by RING LARDNER, JR. for "The Hollywood 10", LAWSON expressed satisfaction with it as drawn. This statement read as follows: (X) u

"It looks like the Motion Picture Producers Association made a very bad deal when they agreed to blacklist 'The 10' in exchange for a promise to lay off Hollywood. We believe all such deals and defensive attempts simply play into the hands of the misinformed fanatics who concoct these red lists. As long as Hollywood is good for a headline and movies try to, however timidly, deal with social problems, the picture business and the people who work in it will continue to be attacked. We still feel the only sensible American answer to the sneers is to disregard their absolute content and concentrate on challenging the authority and exposing the motives of the people who make them." u (X)

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JOHN HOWARD LAWSON expressed the opinion that this issue is extremely important and suggested that he and RIBERMAN get together again on the matter in the immediate future. The two planned to discuss the matter further privately just before the forthcoming executive board meeting of ASP. (X) u

On June 9, 1949 LAWSON was asked for a statement by the United Press regarding any comment on the appearance of his name in the FBI report introduced in the COPLON trial. LAWSON said he had no comment to make since he is one of "The 10". However, on the same day LAWSON gave a statement to SID CURKE, Los Angeles Editor of the Daily People's World, which in effect stated that he, LAWSON regarded this as another step in the outrageous government machinery in the courts and legislatures to attempt to undermine the Bill of Rights; that the whole offensive is closely related to trial of a political party in New York and the fundamental rights of the American people; and that what is needed is an intensified fight to reaffirm the democratic tradition.

On June 22, 1949 information was furnished by Los Angeles T-3 concerning decisions reached by JOHN HOWARD LAWSON and HANNAH DORNER, executive secretary of the National ASP headquarters in New York. Screen writer ALBERT MALTZ, from Hollywood, was scheduled to be in New York on June 27 and June 28, 1949 in connection with a mass meeting to be staged by the Civil Rights Congress in New York at Madison Square Garden. ASP, New York, wanted MALTZ to appear at a special gathering which ASP was planning at or about the same time as the CRC rally. The ASP felt that it was very important, at the present time, to get together all of the prominent people who had been mentioned on American Legion lists, the House Un-American Activities Committee list, and as a result of the disclosures of the FBI report in the JUDITH COPLON trial. (X) u

The idea behind the ASP plan was to get all these people together on some kind of an affirmative counterattacking statement. ASP wanted ALBERT MALTZ to work with these people in New York to help get the thing started. ASP was planning a full page advertisement for the New York Times in the form of an open letter to President TRUMAN calling for the removal of Attorney General CLARK and the formation of a citizen's committee to investigate the FBI. (X) u

ASP Headquarters in New York regarded this as extremely important and LAWSON was in agreement. LAWSON thought this might be the "turning point in this thing and a lot could be done". (X) u

Apparently ASP had already contacted a few important people on the matter, such as LILLIAN HELLMAN, NORMAN CORWIN and OLIN DOWNS, all of whom were tremendously enthusiastic about it, according to HANNAH DORNER. It was suggested that if ALBERT MALTZ could arrange to meet with the ASP gathering (X) u

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while he was in New York, MALTZ could take everything decided at the meeting back to Los Angeles so that a similar campaign could be started on the West Coast based on the smearing of individuals mentioned in the recently released TENNEY Report. HANNAH DORNER felt that it was very important that MALTZ arrange to be present at the ASP gathering which apparently was to be held at the home of ELLA WINTER and DONALD OGDEN STEWART in New York. (S) u

Prior to the departure of ALBERT MALTZ for New York to speak at the CRC rally at Madison Square Garden on June 28, JOHN HOWARD LAWSON discussed the entire ASP plan with him. LAWSON insisted that MALTZ should arrange to attend the ASP gathering while he was in New York, even if it conflicted with his commitment to the CRC. LAWSON felt that the ASP affair was by far the more important and he urged MALTZ to meet with the ASP people relative to the "inauguration of a campaign on the FBI thing", the contemplated ASP open letter to President TRUMAN, and the demand for the removal of the Attorney General. LAWSON pointed out to MALTZ that ASP in New York already had a great many important people "steamed up on the thing". (S) u

In regard to MALTZ' appearance before the CRC rally at Madison Square Garden, LAWSON told MALTZ that he had been over the speech MALTZ intended to give on that occasion and that he regarded the speech highly. However, LAWSON suggested that MALTZ might "sharpen his attack" a little more on TRUMAN in the speech, where reference is made to the President's recent statement regarding the alien and sedition laws. LAWSON suggested that MALTZ might point up a little more a comparison of the President's statements in this regard with what he was actually doing about it. MALTZ felt that LAWSON's point was well taken and indicated he would correct the speech accordingly. (S) u

[On June 24, 1949, Los Angeles T-1 learned that ALBERT MALTZ had already gone to New York and was in touch with the ASP people there; further, that MALTZ had requested ASP in Hollywood to furnish him immediately, in New York, the home addresses of ROBERT ROSSSEN (Film director-producer); JOHN HUSTON, (writer-director and independent producer); BURT LANCASTER, (film actor-producer); WILLIAM WYLER, (film director); and STANLEY KRAMER, (a comparatively new independent film producer). Informant had no exact information on the purpose of MALTZ' request from New York, but indicated that ASP in Hollywood had complied with the request. Informant suggested, however, that ASP in New York might desire authorization from the above individuals to list their names on the open letter to President TRUMAN in the contemplated advertisement in the New York Times. (S) u

On June 28, 1949, Los Angeles T-3 learned from LAWSON that ALBERT MALTZ was expected to return to Hollywood from New York on June 29, 1949. (S) u

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and that a small meeting was scheduled with MALTZ at the latter's home shortly after his return. HERBERT BIBERMAN would also attend this meeting, which informant indicated probably would be for the purpose of hearing from MALTZ the decisions reached in New York relative to the proposed campaign against the Department of Justice and the Federal Bureau of Investigation. (C) u

(C) u On the same date, Los Angeles T-1 reported that ASP in Hollywood had apparently received a notice from New York on the FBI campaign.

ALBERT MALTZ returned from New York on June 29, 1949, and arrangements were immediately made for a meeting at his house with LAWSON, BIBERMAN, LARDNER, BEN MARGOLIS and others. Los Angeles T-15 said that MALTZ characterized his trip to New York as very successful and said he had brought back cheering news. In New York he had made three speeches and the big meeting at Madison Square Garden was a very good one. MALTZ brought back so much material for discussion that he felt the meeting at his house for July 1, 1949 should be moved up in time and everyone should be there promptly. (C) u

Informant learned from MALTZ that ASP and "The Hollywood 10" will definitely support the "Bill of Rights Conference" to be held in New York in July. MALTZ told informant that as a result of the Supreme Court's reversal of the HAROLD CRISTOFFEL perjury conviction, attorneys for "The Hollywood 10" in the East feel certain that "The 10" can now go back into United States Circuit Court of Appeals and get an automatic dismissal of their contempt case. MALTZ' feeling on this is that it would constitute victory on a technicality rather than on the basic issue but that perhaps they had better take what they can get. (C) u

MALTZ called a meeting at his home on the evening of July 1, 1949 for the purpose of reporting to those concerned on what he had learned in New York. From a physical surveillance on the MALTZ residence on that date, the following individuals were personally identified by Agents MARCUS M. BRIGHT and BERNARR M. PTACEK as they arrived and went into MALTZ' house: SAMUEL GRINITZ, writer and one of "The Hollywood 10"; RING LARDNER JR., screen writer and one of "The Hollywood 10"; JOHN HOWARD LAWSON, writer and one of "The Hollywood 10"; BENJAMIN MARGOLIS, Attorney. An unidentified woman accompanied LARDNER. The automobile of HERBERT BIBERMAN was identified in front of MALTZ' residence at 6 P.M. Although BIBERMAN himself was not actually observed, it was learned from Los Angeles T-15 that MALTZ had asked him to dinner prior to the meeting. (C) u

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GENERAL SITUATION

In discussing the general situation within the motion picture industry at this time, Los Angeles T-7 stated that the situation "is quite peaceful now", so far as Communist agitation within the motion picture industry is concerned. The informant went on, "it will remain so only as long as it is evident to the Communists that no open program can succeed." In the informant's opinion the Communists in the meantime will continue to foment discontent where they can, and that the only way to solve the problem is for the industry to formulate a positive program.

In speaking of Communists and fellow travelers within the industry at the present time the informant continued that only a few persons in the industry have bucked the Communists, and a great deal of credit should go to them. He continued, "the persons with whom we are really concerned are those who are knowingly promoting the Communist line and program. In the informant's opinion the most dangerous of these are those persons whose names are not too well known but who, nevertheless, "do the spade work which makes the success of the Communist program possible. Among those I think we should watch carefully are persons like LLOYD GOUGH, KAREN MORELY and ANN REVERE who, in my judgment, are the leaders of the Communist fraction in the Screen Actors Guild." Informant went on to say that those stars who had obviously, knowingly and willingly lent their names to pro-Communist movements" were such persons as KATHERINE HEPBURN, EDWARD G. ROBINSON, LARRY PARKS and his wife BETTY GARRETT, FREDERIC MARCH and his wife FLORENCE ELDRIDGE, and JOHN GARFIELD. (Of the above, LLOYD GOUGH is a Communist of his own admission in 1948; KAREN MORLEY according to Los Angeles T-4; ANN REVERE according to Los Angeles T-4; as is LARRY PARKS. BETTY GARRETT is a Communist according to Los Angeles T-5.)

According to this informant the Communists have "given up hope of dominating the industry in Hollywood" and are now out to belittle the Hollywood product. Along these lines they are attempting to transfer the affection of the stars and top production personnel to foreign and particularly Italian production of motion pictures. It is now "fashionable" to go to Europe to make a picture, particularly in Italy, and as a result, "they're flocking there" where the film unions are completely dominated by Communists. The informant drew a parallel between the present situation and that existing a few years ago when it was smart or fashionable to join Communist fronts, saying that "it's now fashionable to go abroad to make pictures." In the informant's opinion the Communists will not hesitate to ruin the motion picture industry in this country if, through their efforts, they can succeed in inserting propaganda and exercising control over the content of motion pictures which are being made in greater quantity abroad now more than at any other time.

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On May 13, 1949 the Independent Progressive Party staged a rally at Gilmore Stadium for HENRY WALLACE, and the "Hollywood Reporter", a motion picture trade paper, carried the following story on May 16, 1949:

"The 'People's World', local 'Daily Worker', threw a hunk of type at us last week for slipping an advance 'Commie-front' warning sign over that rally at Gilmore Stadium for HENRY WALLACE. Nice compliment-- since not a single Hollywood personality of any importance was suckered into sharing a platform at the WALLACE flop or even attending. As we smell 'em, we tell 'em."

The Hollywood Motion Picture Industry Council which is presided over by CECIL B. deMille, functions as the public relations organization for the motion picture industry, comprising management and labor, as well as productive and acting talent, each guild being represented as well as all crafts.

[On June 15, 1949 Los Angeles T-6 reported that the Council in its meeting that week had been asked by WILLIAM WYLER, a director, what the policy of the Council would be toward those persons who had been cited by the Tenney Committee as Communists or fellow travelers, and whether or not the Council should not defend those persons. The informant stated that C. B. deMille, in his capacity as president, took a positive attitude, asking WYLER whether or not he had read the new Tenney Report, and when the latter reported that he had not, Mr. deMille stated, "Well, I have, and I suggest you read it." The informant said that Mr. deMILLE further continued that he did not see how the Industry Council could set itself up as being critical of TENNEY's findings inasmuch as the Committee was put in existence by the California State Legislature and had a staff of full-time investigators; and that further, for an organization such as this to imply that it knew more about certain people and their actions than the TENNEY Committee would simply make the Council look foolish.

This theme was then taken up by ROY BREWER, International Representative of the I. A. T. S. E., as well as Y. FRANK FREEMAN, Executive Vice President of Paramount Studios. The net result was that WYLER withdrew his suggestion and the Council decided it would not concern itself with the Tenney Report.

During this discussion it was brought out how some Hollywood personalities get their names on certain lists through no fault of their own and should be entitled to the protection of fellow workers in the industry. During the course of his remarks Mr. FREEMAN stated, according to informant, that he realized that this was true, but that he would take the example of RONALD REAGAN, "who is sitting on the platform there with you", continuing that in all the lists such as he, FREEMAN, had seen, REAGAN's name failed to appear. Mr. FREEMAN went on, saying that he did not understand how RONALD REAGAN could keep his name off the lists if the assumption were true that this happened to innocent people, saying, "either he is dumb or he is smart."

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THE LEGITIMATE THEATER

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The New York Stage:

In speaking of the "Little Theater Movement" [Los Angeles T-7] pointed out that many of the small theaters are organized and controlled by Communists, and continued, "through these organizations young persons who showed talent were taken under the wing of the Communists and subverted to their cause If they took the indoctrination that pleased the agents of the Kremlin, the road to stardom was made easier, and once such a star obtained fame the Communists never let him forget the obligation which he owed the Party. The informant summarized this situation as follows, saying: "To quite a degree this is the answer to the question often asked, but seldom answered, of how it is that stars will appear at functions for the Communist forces and contribute liberally to Communist causes, when other stars who are not a part of their program are reluctant to contribute in proportion to legitimate causes."

In discussing the Legitimate Theater in New York as a recruiting ground for Communists, [Los Angeles T-8] stated that there presently is a plan to decentralize the theater and to establish two theaters in every state of the Union, one for adults and one for children. This project is to be run out of New York City and Senator EMMANUEL SELLER is one of two Senators who is currently attempting to obtain appropriations from Congress to further this move. The name of the group is the American National Theater Association. Informant stated that there is a left-wing faction promoting this cause which has its headquarters in the Hudson Theater Building in New York City. The entire legitimate theater in New York is controlled by Actors' Equity, which, according to the informant, "is so red" and which has a small right wing faction currently led by EDDIE NUGENT and FRANK FAY, both of whom are fighting the Communists. The informant has attended Equity meetings when actors representing the right wing would be unable to speak at all, being subjected to boos and cat-calls so that their remarks could not be heard, thus making it impossible for the anti-Communists to speak.

The theaters in New York which provide the principal training ground for young persons, according to the informant, are as follows:

The New Studio Group.

This is directed by ELIA KAZAN and is located at 1697 Broadway in New York City. This group corresponds most closely to the Actors Laboratory in the Los Angeles area, [according to Los Angeles T-8.] Others who had been connected with the new studio group are HUME CRONIN, MARLIN BRANDO, CARL MAULDIN, SAM LEVENE, BOBBY LEWIS, EDWARD DMYTRYK, TENNESSEE WILLIAMS and JESSICA TANDY. The informant stated that of the above, LEWIS, a director,

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had been active in the Actors Lab in Hollywood before going to New York, and had been employed at Metro-Goldwyn-Mayer in making screen tests for prospective new talent. The Group Theater was started by several persons, among whom are MARY TARCAI, MORRIS CORNOVSKY, PHOEBE BRAND, ROMAN BOHNEN, ELIA KAZAN and JOHN GARFIELD. (Of the above, TARCAI, CORNOVSKY, BRAND and BOHNEN are all Communists, according to Los Angeles T-4). The informant continued that MARY TARCAI had been discharged from the American Repertory Theater in New York City because she was emotionally unstable. (C)

The Neighborhood Playhouse.

This organization is run by SANDY WEISNER and is located on 46th Street in New York City. It is a large school and maintains a summer stock company called Green Mansions. This school teaches the Stanislavsky Method of Acting, and in speaking of the Communist infiltration the informant said, "If you have an opinion of your own, you don't get a part."

The American Theater Wing.

The American Theater Wing at 630- Fifth Avenue, New York City, is one of the best schools of acting in New York City, according to Los Angeles T-8 who stated that it has thousands of students in attendance, many of whom are indoctrinated with Communist philosophies. The theater the group uses is located in an old house on 43d Street in New York City. The American Theater Wing did "The Respectable Prostitute", which the informant described as "one of the filthiest things I have ever seen." The informant continued that this is one of the ways in which the young actors and actresses have their moral code lowered by appearing in and being familiar with plays that attack the moral codes. (C)

Two other theater groups with which the informant was not familiar are Theater, Incorporated, and the American Academy.

The Actors Laboratory.

The "People's Daily World" on page five of its issue of March 10, 1949 carried a four-column article captioned, "From the Actors' Lab-- 'Monday's Hero' a success." The article says in part:

"'Monday's Hero' is the story of a Chicago working class mother who, embittered and wounded by a cruelly insensitive husband injected with the free enterprise ideology which says that money and the making of it is the all-important aim of life, divorces him. She determines to raise her three sons in the light of her own standards of humanity, culture and love."

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The "People's Daily World" on April 21, 1949 reviews the then current attraction at the Actor's Lab called "Proud Accent." This was directed by HOWARD da SILVA, (Communist Party member according to Los Angeles T-4) and, according to the paper, deals with the "disintegrating effects of bourgeoisie ideals on the family life." (u)

Los Angeles T-8 stated that the Lab is having difficulties at the present time and is "just hanging on" according to sources on the faculty. The student body is changing and many of the students do not accept or feel kindly toward the propaganda to which they are subjected. According to Los Angeles T-9, a former student, the Actors Laboratory has been seeking ground outside the Metropolitan City Limits on which to erect a playhouse. The Actors Laboratory continues to be the best school for training in the acting profession according to Los Angeles T-7 and was written up in the "Los Angeles Daily Mirror" of June 17, 1949, because certain of the students had been picketing the Actors Lab. One of the picketers, an ex G. I. and a student at the school, was quoted as saying, "The Lab is made up of a school and a theater and the latter seems only to be used as a showcase for professional actors and friends of the management who want to put on plays." (u)

The Century Theater. (u)

As has been reported previously certain persons within the motion picture industry have felt for some time that a school of acting should be promoted by persons within the motion picture industry who believe in the American system as opposed to the Actors Laboratory and its backers. Los Angeles T-10 stated that the Century Theater, Incorporated, which is located at 755 North LaCienega, is a concrete move in this direction. The theater will function as a school and training ground for young talent and certain well-known Hollywood personalities, will take part in the current productions. (u)

Los Angeles T-11 stated that the backers of the new group are raising \$20,000.00 to match a like amount to be advanced by the owner of the property, which will be used in developing a revolving stage and buying necessary electrical and technical equipment. The group has collected \$18,000.00 and the money is being raised by selling individuals 25 shares of stock at \$10.00 a share. Los Angeles T-11 continued that it is the intention of the backers to "develop this into the theater guild of the West Coast, furnishing good, solid American entertainment." (u)

These persons who have already contributed are as follows: Actors and actresses: CARY GRANT, JIMMY STEWART, BING CROSBY, JACK BENNY, CLARK GABLE, CHARLES COBURN, GARY COOPER, JOHN WAYNE, JOEL McCREA, BARBARA STANWICK, ROBERT TAYLOR, LORETTA YOUNG, RAY MILLAND.

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Motion picture executives: ~~L. B. MAYER, DARRYL ZANUCK, CHARLES SKOURAS, SPYROS SKOURAS, JOE SCHENK, HERBERT L. SR., HENRY GINSBERG, MARY PICKFORD.~~
Producers and directors: ~~ROBERT Z. LEONARD, DELMER DAVES, DAVE BUTLER, GEORGE SIDNEY, CEDRIC GIBBONS.~~

The Committee of Three which is collecting the money for the Theater is comprised of HEDDAY HOPPER, columnist, LEROY PRINZ and SAM WOOD, directors.

[Both Los Angeles T-10 and T-11 said that] when the theater is functioning it is the intention of certain prominent stars and directors to take part in the productions, both BARBARA STANWYCK and ROBERT TAYLOR having said that they would be willing to appear, as have other well-known personalities. According to the informants this will prove to be serious competition for the Actors Laboratory. (a) u

"Variety" on June 2, 1949 carried an article captioned, "M. P. Counsel Aid Asked For Plan To Train Tyro Talent." In this article the statement was made that the Hollywood Motion Picture Industry Council had been asked to support a plan for training film talent in the studios. Its purpose would be to provide a practical training ground at minimum cost; however, [Los Angeles T-6 stated that] this plan has not yet been acted upon nor considered seriously by the Council, but that the Century Theater will give the industry a chance to accomplish these aims. Informant continued that ROY BREWER, International Representative of the I. A. T. S. E., has furnished cooperation of the unions in getting the new theater going. (a)

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MOTION PICTURE INDUSTRY UNIONS

In speaking of Communist infiltration within the Crafts and Guilds Los Angeles T-7 has stated that leaders of the Communist fraction in the Screen Writers Guild have been fairly well exposed because of the trial of the "Unfriendly Ten." The informant went on that the guild is presently controlled by persons who are not Communists, as is the Screen Directors Guild. The main struggle within the sole remaining Communist dominated union is taking place within the Screen Publicists Guild. This organization is made up of publicists employed in the motion picture industry and various publicists employed in allied industries. Los Angeles T-7 said that these publicists employed directly by the studios are presently seeking a N.L.R.B. election to have themselves certified as representing the majority of screen publicists and will seek an I.A.T.S.E. charter. This move is being fought by these publicists who are employed in allied industries, and Los Angeles T-7 feels that the "legitimate" publicists will win out. (u) (S) (u)

"Variety" on April 13, 1949 pointed out that there are 130 publicists currently employed in the studios, of whom more than a hundred have indicated a desire to join the I.A.T.S.E. (u) (S) u

On July 6, 1949 Los Angeles T-16 reported that the Screen Cartoonists Guild had held an election June 28, 1949 which resulted in a change in leadership from what the informant termed the "anti-Communists" to those who are "always to the left." (u) (S) u

HERB SORRELL, leader of the pro-Communist factions within the I.A.T.S.E. according to Los Angeles T-7, called Los Angeles T-16 and informed the latter that BILL LITTLEJOHN would be the new business agent of the Screen Cartoonists Guild, and further told the informant that LITTLEJOHN had agreed to run for office only at the personal urging of SORRELL. The informant continued that the votes in the election were split 250 for LITTLEJOHN and 150 for the present regime. Of this latter figure, 147 votes came from Disney Studios alone, and the workers in that plant are considering withdrawing from the Screen Cartoonists Guild and forming their own local. Los Angeles T-16 continued that approximately one hundred persons were at the election meeting who had not attended a guild meeting in years. Under its by-laws a person who was once a cartoonist and a member of the Guild, can continue active in the union regardless of his employment, simply by paying the dues of twenty-five cents a month. The informant feels that the Screen Cartoonists Guild has been recaptured by the leftists and that in all probability MAURICE HOWARD (Communist Party member according to Los Angeles T-4) will be back in as business agent. (u) (S) u

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ANTI-COMMUNIST GROUPSThe Motion Picture Alliance:

The new Communist line, so far as the Motion Picture industry is concerned, is to be exposed in a pamphlet soon to be published by the MPA, according to Los Angeles T-7. Informant said that this document will contain a detailed analysis of the Communist success in having pictures made in Italy and other foreign countries where the industry is dominated by the Party. The MPA is continuing to grow in numbers and on June 29 put on a program in Hollywood at the American Legion Hall which was addressed by ELIZABETH BENTLEY. Los Angeles T-10 said that the MPA is financially in better shape than it has ever been, as evidenced by the fact that the organization has been able to present ROBERT STRIPLING and Miss BENTLEY and pay them their expenses. Los Angeles T-7 feels that the MPA is becoming a positive factor and will play a more important role in the motion picture industry in the near future. (a)u

The American Jewish League Against Communism:

This organization has not made the progress in Hollywood that it has enjoyed in the New York area, according to Los Angeles T-10 who said that GEORGE SOKOLSKY, EUGENE LYONS and ISAAC DAN LEVINE are active members. In addition, BERNARD BARUCH has made a donation but, Informant T-10 continued, in the Los Angeles area the group is being combated by the Anti-Defamation League. In the informant's opinion, the latter organization has "run low on work" and in order to keep up its personnel and continuing donations, it has set itself up as a sort of censor and so far has not been in accord with the aims of the American Jewish League against Communist. (a)u

The Cinema Lodge of B'nai B'rith:

The above organization comprised of entertainment personalities has been formed as a public relations club to combat the inroads of Communism and propagate for principles of Americanism according to Los Angeles T-6. The Cinema Lodge is headed by ALBERT S. ROGELL, and among its members are included SAM GOLDWYN, BARNY BALABAN, JOHN M. STAHL, WILLIAM TYLER, HENRY GINSBURG, JULES WHITE, JACK BENNY and HARRY MAISLISH. (a)u

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The Cinema Educational Guild:

Post Office Box 8655 Cole Branch
Hollywood 46, California
MYRON C. FAGAN, National Director
1237 North Sweetzer Street
Hollywood, California.

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Mr. FAGAN advised this office on June 22 that his organization was expanding and groups were being formed in the key cities of the United States. He said that the Cinema Educational Guild was issuing monthly news bulletins which were in demand all over the country. He made available a copy of one entitled, "Moscow Marches On In Hollywood." He said this one had been reviewed in magazines and on the radio in Detroit, Michigan, Wichita, Kansas and, he had been advised, by the Lutheran Home in Saint Louis, Missouri.

Mr. FAGAN said that his organization was continuing the advocacy of a nationwide boycott of motion pictures having any Communist connection whatsoever, through either producers, directors, writers, or actors. He said the organization would continue to publish bulletins and would be active in promoting legislative measures of an anti-Communist nature. He specifically mentioned one being advocated in the California Legislature which favored adopting the United World Federalists, Incorporated movement, which was being protested by the Cinema Educational Guild.

Mr. FAGAN is known to be preparing a pamphlet in which he intends to publicize motion picture stars by photograph, which he had named in previous pamphlets as persons who had "fronted" for the Communists in Hollywood. These individuals have been referred to in previous reports. It consists largely of those who have been named at one time or another by the California Un-American Activities Committee.

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CURRENT FILM RELEASES OF INTEREST

~~"THE RED MENACE"~~

The Daily People's World issue of June 9, 1949, page 5, described "The Red Menace," as an anti-Communist propaganda film produced by HERBERT J. YATES, which opened on that date at the Paramount, Hollywood and Lown Town theatres, Los Angeles. The article described "The Red Menace" as "stupid melodrama," and "a hasty collection of hackyned lies." It was stated that Progressives could not "laugh off" the film, as it was a major propaganda move of the Hollywood and Wall Street axis. The Daily People's World called for the following steps to be taken against the film:

- (1) Phone calls of protest to the Paramount theatres in Los Angeles
- (2) Organization and full support of picket lines in Los Angeles and wherever the film shows
- (3) Immediate calls to managers of local theatres warning against the showing of the film

"The Red Menace" it was further stated, must be exposed as an insult to Democracy as well as the Communist Party.

"The Red Menace" released by Republic Pictures was widely advertised as an anti-Communist motion picture.

The Hollywood Reporter of June 20, 1949, revealed that the Republic President, HERBERT J. YATES, had carried his fight against Communist publications by filing a \$200,000 copyright violation suit against the Daily Worker in New York, over the weekend. He filed a similar suit two weeks ago against the Daily People's World, described as a West Coast mouth organ of the Communist Party, for its reprint of substantial portions of the script "The Red Menace," without permission. The Eastern papers carried the same material.

[Los Angeles T-12] established reliability, who is familiar with the Communist movement in the motion picture industry, said that one of HERBERT J. YATES' subordinate employees at Republic Studios had secretly removed portions of the script and made it available to the editor of the Daily People's World, and portions of the script were published prior to the release of the picture.

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The various Los Angeles newspapers gave considerable free publicity to the picture "The Red Menace." Indicative of this publicity, was an article appearing in the Los Angeles Times on June 10, 1949, written by EDWIN SCHALLART of the Drama Section. He said "'The Red Menace' will do more to arouse the public to the dangers of Communism than any other picture ever made, and is more pertinent for instance, than the ~~Iron~~ Curtain," which 20th Century Fox exhibited a year and a half ago." It deals with an American situation.

The film, according to an article appearing in the ~~B'Nai B'Rith~~ Messenger of June 10, 1949, "is inadequate." This newspaper elaborated by saying the film was inadequate to deal with current trends, and that this conception is rather childish, and the story develops into the pattern of the "cliche" gangster films. A protest was made in this article against the screen writers ALBERT DEMOND and GERALD GERAGHTY, saying that they had no business to point out the racial origin of the subversive elements depicted in the film, and labeled four out of five principal characters as a negro, a Jew, an Irish girl and an Italian.

According to an advertisement appearing in the Los Angeles newspapers, "The Red Menace" was produced behind closed doors, without disclosing the true character of the film until its release.

The Daily People's World of May 20, 1949, page 11, under the column "Hollywood Beat," recommended the following motion picture films:

- (1) The Set-Up
- (2) The Champion
- (3) We Were Strangers
- (4) Home of the Brave

The article mentioned that the above listed pictures were the only ones currently showing which were worth while seeing.

"HOME OF THE BRAVE"

Mrs. WILLIAM A. BURKE, President of the Southern California Motion Picture Council, Inc., 359 North Bronson Avenue, Los Angeles 4, California, advised that her organization had reviewed the picture "Home of the Brave," released by United Artists, produced by STANLEY KRAMER, and directed by MARK ROBSON. This picture was described by Mrs. BURKE as 100% propaganda of a

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Communist racial character. It is a purported plea for tolerance and equality for the negro, but the propaganda injected will only arouse more racial agitation, seemingly the purpose for its injection. The original story is the curing of a war shocked negro soldier by an eminent Jewish doctor at the base hospital, but through the use of flashbacks is shown the purported causes that led to the soldier's paralysis, with the treatment received at hands of white people responsible.

The Daily Variety of April 19, 1949, discussed the production, "Home of the Brave," described as dealing with the negro problem, and emphasized the fact that it was financed 100% without the help of a bank. JOHN STILLMAN financed the film with his son ROBERT as associate producer of Screen Players who produced the picture. STILLMAN was also identified as Vice-President and Treasurer of the company. The article mentioned that STILLMAN had disposed of his homes in New York and Miami, and was presently building in the Bel Air Section of Los Angeles. It said the picture was a 20th Century Fox release.

The Hollywood Reporter of April 7, 1949, identified STANLEY KRAMER as the chief producer of "The Champion" and the "Home of the Brave" pictures. It further mentioned that KRAMER had turned down attractive offers from 20th Century Fox and Universal Studios and would "stick with the Independents."

Los Angeles T-12 said that CARL FOREMAN wrote "Home of the Brave," and that ROBERT STILLMAN and STANLEY KRAMER, who produced it, were believed to have had differences regarding financing and that STILLMAN was rumored to have "pulled out" of the financing of the picture and KRAMER "carried on alone." Informant had no specific information in this respect.

Los Angeles T-12 said that very little was known in the motion picture industry about either KRAMER or STILLMAN, except for the fact that STILLMAN was reputedly a very wealthy man, having made his money in some other line of activity.

Concerning the film "The Champion" produced by these individuals, starring the actor KIRK DOUGLAS, and which was directed by MARK ROBSON, informant said that particularly ROBSON was a strong Communist suspect, and that this suspicion on the part of informant, was based on ROBSON'S association with screen writers who had been officially cited as Communists including members of the "Hollywood 10."

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KIRK DOUGLAS was identified by Los Angeles T-12, as having been born in New York City, December 9, 1916, and is of Russian extraction, his correct name being ISSUR DANIELOVITCH. Informant did not know anything about KIRK DOUGLAS' loyalty to this country, but was of the opinion that the whole "set-up" of the group which produced "Home of the Brave" and "The Champion" were sympathetic to the Communist cause.

"THE SET-UP"

Los Angeles T-12 said that this film was produced and released by RKO. The producer was DICK GOLDSTONE, who was a close associate of DORE SCHARY, and when the latter went to Metro-Goldwyn-Mayer Studios as executive producer, GOLDSTONE also went to MGM Studios. The screen story for the picture "THE SET-UP" was written by ART COHEN, and was directed by ROBERT WISE, and starred ROBERT RYAN, and AUDREY TOTTER.

Informant did not know too much about GOLDSTONE, but believed that he, as well as ART COHEN, was friendly with the members of the motion picture colony who were pro-Communists if not regular Communists. ROBERT WISE was not believed to be particularly pro-Communist, but was known to have married a girl by the name of PATRICIA DOYLE, who had a reputation of being Communistically inclined. Concerning PATRICIA DOYLE, an ex-actress. informant was unable to furnish anything specific.

"WE WERE STRANGERS"

The Los Angeles Daily Mirror of May 11, 1949, discussed the Columbia production "We Were Strangers," and mentioned that it had been protested by the Los Angeles District California Federation of Womens Clubs "as a piece of cleverly designed propaganda to advance the Communist Party line." The article further mentioned that Mrs. H. MILES WILLIAMS, Motion Picture Chairman of the Womens Club, had sent a letter of protest to President HARRY COHN of Columbia Pictures, Inc. Quoting the latter, the article said, "We are shocked that this picture is released for world distribution at a time when the Communist Party is attempting to persuade the people of other nations, particularly those of Latin America, that the United States is an imperialistic nation and its enemy." The film deals with the corrupt Machado regime in Cuba.

The Hollywood Reporter of April 22, 1949, identified the producer of "We Were Strangers" as S. P. EAGLE, director, JOHN HUSTON and screen writers as PETER VIRTEL and JOHN HUSTON. The cast starred JENNIFER JONES and JOHN GARFIELD.

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The Reporter also commented in this article that "We Were Strangers" was a strange entry for a motion picture company to put on the market at this time. It further described it as the "heaviest dish of 'Red' theory ever served to an audience outside of the Soviet." It is a story of "violent Cuban revolution with a dynamite tension plot and assassination to overthrow the government." The film was further identified as a "shameful handbook of Marxian dialectics."

JOHN HUSTON, writer-producer of "We Were Strangers," was mentioned in the California Un-American Activities Committee's official report for 1948, on pages 240 and 241, as active in sponsoring a dinner rally for the benefit of the "Hollywood 10" sponsored by the Freedom from Fear Committee, one of the latest Communist Party fronts, at a dinner held at the Beverly Wilshire Hotel in Beverly Hills, California on March 5, 1948.

JOHN GARFIELD, actor, is mentioned on six different occasions in connection with Communist sponsored and dominated activities in the California Un-American Activities report of 1948, on pages 198, 240, 251, 255, 358 and 382.

Mrs. JOHN GARFIELD also known as ROBERTA GARFIELD, wife of actor JOHN GARFIELD, was identified as a member of the Los Angeles County Communist Party, Hollywood Cultural Section, by Los Angeles T-4 as of November 1943.

"I MARRIED A COMMUNIST"

Los Angeles T-12 advised that this anti-Communist picture being produced by RKO-Radio Pictures, Inc., is just about finished, and is scheduled for release in the immediate future. HOWARD HUGHES, owner of RKO, is reportedly very happy over the picture, which has been written and rewritten and made into a story.

The Hollywood Reporter of May 6, 1949, mentioned that a "Red" expose in the form of a film entitled, "Attack" was presently under production in Universal International Studios, by JOHN CHAMPTON, who was both producer and writer of the film. The theme is to deal with the adventures of a United States citizen in South America, who stumbles upon a "red" mechanism there.

The Hollywood Reporter of May 16, 1949, publicized a film to be produced by the Metro-Goldwyn-Mayer Studios entitled "Manhunt." This film was to be a semi-documentary film depicting the activities of the Royal Canadian Mounted Police, in connection with the Communist spy ring which was exposed in Canada a few years ago.

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Concerning the various individuals identified as connected with the film releases of interest discussed above, a majority of them are known to this office, but knowledge of definite Communist Party affiliation is lacking at present.

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THE NEW YORK DIVISION

AT WESTCHESTER, NEW YORK:

The New York Division is requested to interview [redacted] with reference to information she may have relative to Communist infiltration into the Guilds, Actors Equity, and A.F.R.A. It is noted that [redacted] has been recommended by Los Angeles T-8, [redacted] as a reliable source probably familiar with the legitimate stage situation. [redacted] should be interviewed for information of value regarding the Little Theater Movement in New York, particularly the New Studio Group, the Neighborhood Playhouse, American Theater Wing, and any other similar organizations within her knowledge. (S)

THE LOS ANGELES DIVISION

AT HOLLYWOOD AND LOS ANGELES, CALIFORNIA:

Will continue to follow the activity of the Communist Party cultural elements in the motion picture industry, including the organizations through which the Communist Party is believed to be working.

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INFORMANT PAGE

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Los Angeles T-1 is CNDI LA CD-60.

Los Angeles T-2 is CNDI LA CD-49.

Los Angeles T-3 is [REDACTED] (S) u

Los Angeles T-4 is CNDI LA 2900.

Los Angeles T-5 is [CNDI LA 3200.] (S) u

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Los Angeles T-6 is [REDACTED]

Los Angeles T-7 is [REDACTED]

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Los Angeles T-8 is [REDACTED]

Los Angeles T-9 is [REDACTED]

(S) u
Los Angeles T-10 is J. K. McGuinness, Motion Picture Executive, Hollywood.

Los Angeles T-11 is LE ROY PRINZ, film director, Warner Brothers Studios, Hollywood. u (S)

Los Angeles T-12 is [REDACTED]

Los Angeles T-13 is CNDI LA CD-49.

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Los Angeles T-14 is [REDACTED] (S) u

Los Angeles T-15 is [CNDI LA CD-71.] (S) u

Los Angeles T-16 is BONAR DYER, Director of Industrial Relations, Walt Disney Studios.

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Ronald Reagan-3677

Office Memorandum • UNITED STATES GOVERNMENT

TO : Director, FBI
 FROM : SAC, Los Angeles
 SUBJECT: COMPIC
 INTERNAL SECURITY - C

DATE: January 2, 1951

On December 12, 1950 Mr. DORE SCHARY, Managing Director, Metro-Goldwyn-Mayer Studios, Culver City, California, came to the office by appointment and was interviewed by me in the presence of SA GEORGE D. THOMSON. It should be noted that SCHARY is second in command at MGM only to LOUIS B. MAYER in connection with the production of all movies made at that studio.

SCHARY advised at the outset that MGM at this time is very concerned that they do not hire any members of the Communist Party or Communist sympathizers in connection with any film production. SCHARY pointed out that recently [redacted] GENE KELLY, movie star, had been selected for a small part in a picture. Prior to this selection KELLY personally had assured SCHARY that [redacted] entertained no Communist sympathies. After she had been hired for the part, however, information came to SCHARY that she had participated in a meeting sponsored by the Arts, Sciences & Professions Council to protest the book "Red Channels." Thereafter [redacted] was notified that she was being released from her commitment. Shortly thereafter, GENE KELLY came to see SCHARY and protested concerning this action. KELLY advised that [redacted] was willing to sign an oath concerning her loyalty and had not realized the political nature of the ASP meeting. SCHARY advised that after talking with [redacted] and making certain inquiries of his own, that he had rehired [redacted] for the part in the movie, having obtained authority to do so from New York. SCHARY pointed out that in the course of his conversations with [redacted] he had arranged to have her execute an affidavit concerning her loyalty.

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SCHARY stated that it was extremely difficult for men in positions such as his to know what action should be taken concerning a particular individual. He pointed out that although he knew many prominent individuals in the industry well and could vouch for their loyalty, he found it difficult in a case such as the one involving [redacted] as to what action he should take. He inquired if there was any assistance the Bureau could give him in matters of this nature. He was advised, of course, of the confidential nature of Bureau files and stated that he could readily understand the reason for the Bureau's role.

SCHARY then stated that many prominent individuals in the movie industry have been attacked as Communists and that it has greatly hurt their

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Ronald Reagan-3444

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Office Memorandum • UNITED STATES GOVERNMENT

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 INTERNAL SECURITY - C

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FEDERAL BUREAU OF INVESTIGATION

CASE

CASE ORIGINATED AT

LOS ANGELES

1740

FILE No. 100-15732

PORT MADE AT

LOS ANGELES

DATE WHEN MADE

6/15/51

PERIOD FOR WHICH MADE

5/18-6/13/51

REPORT MADE BY

MARCUS M. BRIGHT

AAD

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CHARACTER OF CASE

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~~SECRET~~ INTERNAL SECURITY - C

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tentatively identifies a photo of RUDOLPH, wa. RALPH BOWMAN, RUDY BAKER as identical with a CP official known only as Comrade ALBERT who was in Hollywood about 1938-1940 and was supposed to be a CI Representative. T-3 later learned from [redacted] Hollywood CP member who was assigned to a secret government branch of CP in Washington in 1944, that the "political advisor" to this branch was probably the same Comrade ALBERT of the earlier days in Hollywood. At that time [redacted] was believed to be employed as a secretary to a Congressional Committee while her husband, [redacted] was with O.S.S. During recent contacts with T-3 and T-8, they have furnished brief identifying data re additional CP members in both Hollywood and New York. On 5-31-51 local CRC chapter held meeting at which writer ALVAH BESSIE of the "Hollywood 10" and JOHN T. McTERNAN, defense attorney in STEVE NELSON case, were principal speakers. Both eulogized NELSON, and McTERNAN in particular concentrated on showing the current trial of NELSON in Pittsburgh as a frameup and fraud. On 6-8-51 the Hollywood ASP sponsored a large local rally which featured DALTON TRUMBO, PAUL JARRICO, and HERBERT BIBERMAN as speakers. All three warned of approaching fascism and a police state in U.S. and decried the recent Supreme Court decision re "New York 11". JARRICO in particular, speaking on "Inevitability of Peace".

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**SPECIAL AGENT
IN CHARGE**

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concentrated on charging the U.S. Govt. and Voice of America with propagandizing the world with "The Big Lie" in its official explanation of the deterioration of international relations between U.S. and U.S.S.R. Recent info received indicates that Hollywood ASP may be planning to promote an independent motion picture company utilizing the talent of "unfriendly" HCUA witnesses. UOPWA, ousted CIO union, now independent, has been defeated in efforts to become bargaining agent for United World Films, a Universal-International distribution subsidiary. (u)

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DETAILS:

AT LOS ANGELES:

Unless otherwise stated, all confidential sources for whom T-symbols are designated herein are of known reliability.

[REDACTED]

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HISTORY OF COMMUNIST PARTY IN HOLLYWOOD

T-3, for some ten years an active member of the Communist Party in Hollywood before he disassociated himself from the movement in 1948, recently furnished additional data and observations of interest regarding the Communist Party's activity in attempting to infiltrate the motion picture and allied industries. T-3, along with T-8, also a one time member of the Communist Party in Hollywood up to 1947, have also furnished brief identifying data regarding Party people both in Hollywood and in New York.

It is recalled that during a contact with T-6 in March, 1951, he recollected that during the early years of the Communist movement in Hollywood and the motion picture industry, about 1937 and 1938, an individual who was apparently a very important person in the Party came to Hollywood and took V. J. JEROME severely to task for the manner in which he was handling the organizing efforts of the cultural movement in the Party among the intellectuals. None of the Party members in Hollywood appeared to know very much about this individual other than that he was known only as Comrade ALBERT. Comrade ALBERT had been in Moscow and had been active in the Steel Workers Union somewhere back East. It was understood that he was a representative of the Comintern. It was obvious that Comrade ALBERT was known to and respected by V. J. JEROME, who had been sent out by the Party in New York to help organize the Party's movement in Hollywood. However, it was also obvious that Comrade ALBERT far outranked JEROME and that he was dissatisfied with the way JEROME had been handling things.

This particular phase of the Party's history in Hollywood was taken up again with T-3 during a recent contact on May 24, 1951. Informant advised that to the best of his knowledge Comrade ALBERT came out to Hollywood about 1938 and was in the Los Angeles area off and on for about two years. Apparently, however, his prime mission to the West Coast was not to help in the organization of the Party in Hollywood. As a matter of fact, T-3 recalls that during a meeting with the Hollywood comrades, Comrade ALBERT once remarked that he had come out to meet with the Hollywood people merely because he found it interesting. T-6 recalls that Comrade ALBERT maintained a small office in downtown Los Angeles, but one which was not connected with the county headquarters office of the local Communist Party. T-3 himself never had any contact with Comrade ALBERT's office, although he

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recalls that Screen Writer JOHN BRIGHT of the Party's Hollywood Section, did occasionally go down to Comrade ALBERT's office along with V. J. JEROME. Comrade ALBERT definitely outranked JEROME and was reported to the membership to be a Comintern Representative or "CI Rep," as the term was known. This in itself would rank Comrade ALBERT above any American leadership of the Party. T-3 specifically recalls a large meeting of the Hollywood Party members some time about 1940, which was held at the home of Film Director FRANK TUTTLE in the big gymnasium connected with the TUTTLE residence. Comrade ALBERT was present and made a rather lengthy address to the Hollywood members at that time. Part of his talk was on the subject of IGNACIO SILONI of Italy, whom Comrade ALBERT charged with being a Trotskyite. T-3 recalls that neither Comrade ALBERT nor the Communist Party itself liked SILONI's recent book entitled "Bread and Wine." T-3 recalls further that Comrade ALBERT was also present at the Hollywood Section convention of the Party, held in 1939, where he talked at length on the Communist Party's struggle to strengthen itself in the Labor Union movement. He discussed the Party's ups and downs in these efforts from the days of the old Trade Union Unity League (TUUL) up to that time.

T-3 was never in a position to be close to Comrade ALBERT and he never did know the man's real identity in spite of the fact that out of curiosity he tried to find out from others who the man really was. T-3 believes it was Playwrite ARNAUD D'USSEAU, Hollywood Party member at that time and now in New York, who once suggested privately that he believed Comrade ALBERT might be identical with RUDY BAKER, said to be a "big wig" in Party circles in New York and a writer for Party publications. T-3 never knew of RUDY BAKER except by reputation, and informant never did find out the real identity of Comrade ALBERT although he remained curious about him even after ALBERT had left the Hollywood scene.

T-3 recalls that Screen Writer WALDO SALT was a member of the Hollywood Section Committee of the Communist Party in 1940, and SALT once told T-3 about how important a figure Comrade ALBERT was and what a wide range of subjects his knowledge and experience covered. However, SALT did not identify ALBERT further, even if he knew.

In regard to Comrade ALBERT's criticism of the manner in which V. J. JEROME was handling things in Hollywood, T-3 recalls that at that time, 1938-1939, the Communist Party movement in

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Hollywood was still in the early stages and was just beginning to make progress. V. J. JEROME had been teaching a mixed group of Communist Party members and non-Communist Party members among Hollywood intellectuals and informant recalls that some of these classes were held at the home of Attorney CHARLES KATZ. At that time the principal topic for discussion in these classes was the Party's activities in trying to re-organize and control the Screen Writer's Guild in Hollywood. Comrade ALBERT thought V. J. JEROME's activities in holding classes for a mixed group of this nature, where certain people other than actual Party members were invited, was an extremely hazardous and bad idea for security reasons. T-3 recalls, for instance, that Film Writers LESTER COLE and GUY ENDORE had been invited to attend some of these classes, although neither COLE nor ENDORE had actually joined the Communist Party at that time, although they did come into the Party a short time subsequent thereto. Comrade ALBERT criticized JEROME severely for using bad judgment in this regard. To the best of T-3's recollection, it was not long afterwards that JEROME returned or was recalled to New York and that JOHN HOWARD LAWSON appeared on the scene in Hollywood and became the Party's top man among the Communist Party cultural groups from that time on.

During a subsequent contact with T-3, a number of photographs were exhibited to him, among which were several of RUDOLPH BLUM, alias RALPH BOWMAN, alias RUDY BAKER, who has been identified by confidential sources of the New York office as a former Communist Party functionary, organizer, and reported G.P.U. Agent. One of these pictures T-3 identified as being in his opinion that of the individual who was known in Hollywood as Comrade ALBERT between 1938 and 1940. T-3 was not so certain regarding other available photographs of the same individual, although he thought the likeness with Comrade ALBERT was marked. T-3 states he has not seen Comrade ALBERT since the early days in Hollywood and never did know what became of him after he left here.

However, T-3 recalls that he did hear of Comrade ALBERT indirectly some years later when T-3 had some occasion to visit Washington, D. C. Although informant did not see ALBERT on that occasion, his name was mentioned by [redacted] wife of [redacted] of Hollywood, who was at that time stationed with OSS in Washington. This was about 1944 during the war. Both [redacted] had been Party members in Hollywood, and when [redacted] went into OSS, his wife had gone to Washington where in 1944 she was working as Secretary to some Congressional

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Committee which T-3 does not now recall. Informant characterizes [redacted] as having always been an excellent organizer and secretary of Party organizations, and was one who could hold down such a job satisfactorily. He does not recall whether she was working for the Congressional Committee under her married or maiden name. At any rate, [redacted] had been transferred and was a member of a secret Communist Party Branch in Washington, D. C., at that time. She once remarked to T-3 that the political mentor or advisor to this secret Party branch of Government employees was an individual whom she believed to be the same Comrade ALBERT referred to by T-3 as having been in Hollywood some years before.

In connection with [redacted] who is currently back in Hollywood, it is noted that, according to information recently obtained from T-9, it was [redacted] who went to [redacted] [redacted] ex-party member in Hollywood who was under a subpoena to testify before House Committee on Un-American Activities in April, 1951, and begged [redacted] not to cooperate with the Committee and identify the various individuals she had known in the Party movement in Hollywood.

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With respect to Comrade ALBERT, who, according to T-3's identification from photographs, may be identical with RUDOLPH BLUM, alias RALPH BOWMAN, alias RUDY BAKER, T-3 describes ALBERT from personal recollection as being a rather slight individual, probably 40 to 45 years of age in 1938, having thin parchment-like skin, and having a slight accent, probably Polish. He was supposed to be the CI Representative for the Far East, including China and Indo China, and was or had been active in CI organizing work among steel workers in the United States before coming to Hollywood.

In discussing the subject of JOHN HOWARD LAWSON and the Communist Party movement in Hollywood in general with T-3 recently, T-3 observed that the high-water mark of the Communist Party strength in the motion picture industry was undoubtedly during the years of the recent world war. He estimated that the Party probably numbered amongst its members in Hollywood an estimated 100 to 150 Writers alone, and he recalled that the Writers were generally looked upon as the most important and influential members of the Party.

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With reference to JOHN HOWARD LAWSON, concerning whose top status amongst the Hollywood Communists there was no question, according to T-3, informant recalls that just about the time the Communist Political Association of the war years was to revert to the Communist Party, USA, and the latter's militant program, Film Writer LEONARDO BERCOVICI had a joint assignment along with another Film Writer to do a film production for the Office of War Information, which was to deal with the United Nations Organizing Committee. JOHN HOWARD LAWSON wanted the then BROWDER line of the Communist Political Association followed in doing this film, that is, the film should have for its theme how the world was going to flower and go on to great things because of the United Nations, etc. T-3 explained that this was strictly the Communist Party line in the days of the CPA's "enlightened capitalism."

However, Writer PHILIP DUNNE of OWI desired a more conservative approach to the subject of the film, that is, "We don't know, but we hope the United Nations will work and do wonders, etc." It was the subject of some discussion in the Hollywood Writers' mobilization, and finally, Writer MORRIE RISKIND of OWI was called in to decide the matter.

At this point, T-3 explained that Writers PHILIP DUNNE and MORRIE RISKIND were never members of the Communist Party, while Writers LEONARDO BERCOVICI and, of course, JOHN HOWARD LAWSON, very definitely were important Communist Party members.

At any rate, MORRIE RISKIND decided against the LAWSON thesis, not necessarily for political reasons, but because it would be difficult to write the film the way LAWSON urged. It was decided to approach the film production along the lines suggested by PHILIP DUNNE. However, T-3 recalls that JOHN HOWARD LAWSON would not give up even after the decision was made. He followed BERCOVICI and RICHARD COLLINS, the two writers who were to do the film, to San Francisco, and tried to persuade them as Communist Party members to follow the LAWSON ideas of what the film should portray. In view of the decision, regarding the matter, that had already been reached, however, the two writers did not follow LAWSON's ideas.

T-3 himself was in San Francisco during the days of the United Nations Conference as an observer. STAROBIN, Writer for the Communist Party's "Daily Worker," from New York, was also in

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[REDACTED]

San Francisco covering the United Nations Conference. During a private conversation, STAROBIN told T-3 confidentially that JOHN HOWARD LAWSON was "way off base" in his thinking at that time and that all was not well with the American Communist Party. During his conversation, STAROBIN hinted strongly that changes in the American Communist Party were soon to come. T-3 states he did not realize until afterward that STAROBIN undoubtedly knew the so-called DUCLOS letter was on the way.

While at the San Francisco Conference, T-3 also had occasion to talk with MANGINEN, Foreign Editor for the French Communist newspaper "L'Humanite," who was also covering the United Nations Conference. MANGINEN told T-3 privately at that time, which was just a few weeks before the DUCLOS letter was issued, that the then position of the American Communist Party was ridiculous. To prove it, MANGINEN gave T-3 the very same arguments that appeared in the DUCLOS letter a short time later, which resulted in the scramble on the part of the American Communist Political Association to junk its program and revert to the Communist Party, USA.

During a recent contact with T-8, former Party member in New York and later in Hollywood for some ten years up to 1947, this source named the following individuals as the ones whom he would consider were the Communist Party leaders among the cultural and intellectual elements in Hollywood, based on his knowledge and experience as a member of that section: JOHN HOWARD LAWSON, HERBERT BIBERMAN, WALDO SALT, ALBERT MALTZ, PAUL IARRICO, ARNOLD MANOFF, and DALTON TRUMBO.

T-8 observed incidentally concerning the Communist Party's rule and attitude toward a Party member who desired or was contemplating psychoanalysis, as a number of them in Hollywood were always doing. Such members had to, or were supposed to get Communist Party clearance before going to a psychologist or psychiatrist. If the Party member intended to consult such an individual, he or she was to be dropped from the Party. Afterwards, the Party member might apply for a renewal of his membership, which would be taken under advisement and consideration by the Party. T-8 recalled that what the Communist Party was afraid of was the fact that psychiatrists and psychologists necessarily have to ask a great many questions of the patient or client, and would generally be in a position to find out all about the patient's membership and activity in the Communist Party.

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T-3 has recently identified the following individuals as having been members of, and active in, the Communist Party in the past in Hollywood, within the experience and knowledge of this informant, although T-3 cannot state of his own knowledge just what their Party status may be today:

CEDRIC BELFRAGE

T-3 recalls that BELFRAGE, a writer, was a member of the Hollywood Communist Party prior to World War II. He later went to New York City.

HAROLD J. SALEMSON

T-3 states that SALEMSON was or claimed to be a writer of sorts, and was a member of the Hollywood Communist Party during the war years. He had some sort of official position with the Screen Writers Guild.

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She was a member of the Communist Party in Hollywood, according to T-3, and is the

of ADRIAN SCOTT of the Hollywood Ten. Although ADRIAN SCOTT was a Party member, never was, so far as T-3 knows, and was always careful not to become an actual Party member.

DON GORDON

According to T-3, GORDON was an active member of the Communist Party in Hollywood during the past war, and for a time was assigned to the same Party branch with T-3. He was a member as far back as the late 1930's. GORDON is employed in the motion picture industry as a Reader, and T-3 believes he is still head of the Story Department at MGM Studios.

JERRY SACKHEIM

T-3 identifies SACKHEIM as a writer who was once a story editor in the film industry, and recalls he was a member of the Communist Party in Hollywood as far back as 1937--1938. Informant believes SACKHEIM is still in Hollywood but may not still be active in the Party.

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LESTER FULLER

FULLER is a Film Writer in Hollywood, who, T-3 states, was in the Communist Party movement up to about 1945 or 1946. However, T-3 is sure that FULLER has now quit the Party.

ALLEN BORETZ

BORETZ, a Writer, was a member of the Communist Party, to T-3's knowledge, as late as 1946. Informant recalls that he once approached BORETZ as a Party member to try to get him to donate \$500 to the Party. He does not recall that BORETZ made the donation. It is T-3's opinion, without having anything specific upon which to base it, that BORETZ too may be now out of the movement.

[REDACTED]

T-3 identified [REDACTED] as a Film Writer who was still in the Communist Party in Hollywood when informant himself quit the movement. [REDACTED] was characterized as having been a very solid and loyal Party member at that time and one who would remain so, in T-3's estimation.

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[REDACTED]

T-3 recalls that [REDACTED] probably short for [REDACTED] was a member of the Communist Party in Hollywood, and was a Party member in New York before she came to Hollywood. [REDACTED] Film Actor VAN HEFLIN, who, according to T-3's best information, never was a Party member himself [REDACTED] is or was the wife of a musician in the studios named [REDACTED]

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ELLIOTT SULLIVAN

T-3 recalls that SULLIVAN, an Actor, was a member of the Communist Party in Hollywood before the last war. He was commonly referred to as ELI SULLIVAN. He went into the armed services during the war and afterwards he stayed in New York. [REDACTED]

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[REDACTED] also a Party member, [REDACTED] a Communist Party member and writer named LOU AMSTER. LOU AMSTER left Hollywood a few years ago and returned to New York where, according to T-3's latest information (1948), AMSTER was doing rather well for himself doing translation and film title

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work on foreign film productions in New York. [REDACTED]

[REDACTED]
T-3 recalls that [REDACTED] a Hollywood Agent, and his wife [REDACTED] were both members of T-3's Communist Party branch in the late war years, about 1944--1945. Informant does not know what [REDACTED] is doing in the film industry now.

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[REDACTED]
She was the wife of [REDACTED] a motion picture cameraman. T-3 recalls that [REDACTED] was a member of the Party in Hollywood during the war years, and he thinks possibly [REDACTED] was also. [REDACTED] was much the stronger character of the two. They are now divorced and T-3 does not know what [REDACTED] is doing now.

[REDACTED]
Both writers in the film industry, according to T-3, who were in the Communist Party movement in Hollywood as early as 1939.

[REDACTED]
[REDACTED] a screen writer, was, along with his wife [REDACTED] a member of the Cultural Section of the Communist Party in Hollywood, according to T-3 who seems to recall that [REDACTED] held some minor functionary post for a time like Chairman of a Writers Branch. It may be noted with reference to [REDACTED] that T-10 also identifies [REDACTED] as having been Chairman of a Communist Party Writers Branch in Hollywood as late as 1947.

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[REDACTED]
T-3 recalls that [REDACTED] whose maiden name was [REDACTED] is now the wife of [REDACTED] a Producer at Universal Studios in Hollywood. She was a member of the Communist Party, within T-3's recollection and knowledge, and at one time held the position of Executive Secretary of the old Hollywood Anti-Nazi League. T-3 states that he is certain that [REDACTED] quit the Communist Party about three years ago, and that her present

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husband [redacted] never was in the Party. In earlier years [redacted] LOU AMSTER, heretofore identified as a former Communist Party member in Hollywood, now in New York.

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[redacted]
She is the wife of Hollywood Writer [redacted] T-3 recalls that [redacted] was a member of the Party in the early days in Hollywood but has not been a member for the past six or eight years. Her husband [redacted] never was in the Party, within T-3's knowledge. In regard to [redacted] it may be noted that T-9 has also identified [redacted] as a former Communist Party member who quit the movement some years ago.

SID BENSON

T-3 recalls that about 1947-1948, the Hollywood Section of the Communist Party at Los Angeles was divided into three sub-sections, Cultural, Community, and Industrial; that an individual named JOHN STAPP was the over-all section organizer and responsible to the County office. However, none of the cultural people, particularly the writers, wanted to take on the responsibility of being Organizer of the Cultural Sub-section. A faction among the writers felt that their job as Party members was to write rather than to undertake functionary duties. Among the leaders of the faction holding this view were Writers ABE POLONSKY, WALDO SALT, and ARNOLD MANOFF. JOHN HOWARD LAWSON, on the other hand, insisted that the writing members of the Party should undertake more actual Communist Party work and hold functionary positions. Finally MANOFF went to New York and saw MAX WEISS of the National Committee, as a result of which the Communist Party in New York sent SID BENSON out to Hollywood to work with JOHN STAPP as the Organizer of the Cultural Sub-section in Hollywood. BENSON was supposed to be an important figure but he failed in whatever mission he was sent here for and returned to New York a year or so later. T-3 states that BENSON was an old time Party Organizer and had held an organizing post in some southern state, possibly Tennessee, in the old days.

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[redacted] T-3 states that he is sure [redacted] was a party member as late as 1948. He believes she came into the movement about 1947. Although she was never a member of the party branch with T-3, who has never been in a party meeting with her, he is sure she was in the movement from the way she talked. In 1948 [redacted] was employed with an unidentified documentary film group in New York. T-3 recalls seeing [redacted] in 1948 when he himself was in New York on a visit and at that time [redacted] told him that the Communist Party National Committee had asked her to obtain a writer to do a documentary film on the "New York 11". [redacted] approached T-3 on the matter and T-3 turned her down but recommended that she contact writer MAURICE RAPF. T-3 explained that he himself was getting out of the party at that time and wanted nothing to do with it. He does not know whether MAURICE RAPF was actually contacted or not, but states RAPF was in the Communist Party movement in Hollywood in the early days and is now living in the East.

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[redacted] In connection with [redacted] mentioned above, T-3 recalled an individual by the name of [redacted] who he said was doing documentary film work similar to [redacted] in New York in 1948. He is not sure, however, that [redacted] and [redacted] would necessarily know each other; however, T-3 recalls that [redacted] came over to the United States from Holland right after the last war. He was in Hollywood for a time as a technical advisor on a couple of pictures. T-3 stated that [redacted] was a Communist and he recalls being in a few party meetings with him. [redacted] is presumably still in New York, although T-3 has no recent information concerning him.

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[redacted] T-3 states this individual was with OWI during the war and was in Hollywood from New York about 1945 where T-3 met him after the war. He recalls that [redacted] was a film cutter in OWI and T-3 saw him at a number of OWI meetings in Hollywood. Informant is sure [redacted] was a member of the Communist Party, although this is not based on attendance at any closed party meetings with him that he can recall; however, he met [redacted] at smaller meetings with WALDO SALT aside from OWI meetings and WALDO SALT told T-3 that [redacted] was an "all right guy", which to T-3 clearly meant that

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[redacted] was okay from the Communist standpoint. WALDO SALT, it may be noted, was to T-3's personal knowledge a member of the Hollywood Communist Party as far back as 1938 and in later years was regarded as one of the leaders in the movement in Hollywood. In further reference to [redacted] T-3 recalls that although he was originally a film cutter with OWI, he eventually rose to a sort of director with the film production "The Quiet One", which was produced in the East.

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[redacted]
T-3 identified [redacted] as a playwright who is still in Hollywood and who to T-3's knowledge, has been in the Communist movement a long time.

ALLEN LEWIS

T-8 identifies ALLEN LEWIS, a playwright, as being a member of the same writers branch of the Communist Party in Hollywood with T-8 in 1947. Informant recalls LEWIS as a "rip roaring Red". According to T-8's best information at the present time, [redacted] is now in Mexico "for the duration". He was a member of T-3's last party branch before informant quit the movement in 1947. Other members of this writers group were ED CHODOROV, ISABEL LENNART, [redacted] and his wife [redacted] and VICTOR SHAPIRO. In further regard to ALLEN LEWIS, T-3 made the observation that it was LEWIS who, with writer [redacted] also a Communist Party member, was largely responsible for wrecking the Actor's Laboratory at Los Angeles by making it openly a political vehicle.

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LARRY EDMUNDS BOOKSHOP

This bookshop was originally owned and operated by one LARRY EDMUNDS and is still operated in Hollywood. Both T-3 and T-8 agree that the EDMUNDS Bookshop was and probably still is a Communist Party concentration point in Hollywood where Communist Party literature used to be picked up within their knowledge. A few years ago LARRY EDMUNDS, the owner, killed himself but he left the bookstore to one [redacted] who operates it now. T-3 and T-8 both identified [redacted] as known to them as a party member in the past. [redacted] and his bookshop will not handle any books or literature which are anti or unfavorable to the Communist Party. [redacted] once remarked to T-3 that he was afraid the FBI was going to come to see him one of these days.

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[redacted]
According to T-3, both [redacted] a motion picture soundman and his wife, [redacted] were still party members at the time T-3 himself quit the movement in 1948. T-3 states that [redacted] is in New York now. He recalled seeing [redacted] in New York in the spring of 1949 at the time of the Cultural and Scientific Conference for World Peace, put on by the National Council of ASP. At that time [redacted] urged T-3 to attend the peace meeting.

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LESTER KOENIG

According to T-3, LESTER KOENIG, a writer in Hollywood, was a member of the party as early as the late 1930's, but quit in about 1945. Informant believes he is now an associate producer with motion picture producer WILLIAM WYLER. WYLER, himself, never was a party member within T-3's own knowledge and experience.

[redacted]
Both T-3 and T-8 identify [redacted] as having been a member of the Communist Party in Hollywood within their knowledge and experience. T-8 knew [redacted] in New York prior to 1942 where T-8 was a member of the party, although at that time she did not know [redacted] to be a member if she actually was. T-8 was later transferred to Los Angeles and met [redacted] again in Hollywood, at which time [redacted] was a member of the party. T-3 similarly identifies [redacted] and recalls that she was in the same party branch with him at one time during the 1940's. T-3 believes [redacted] husband, an engineer named [redacted] was also in but this is not based on actual attendance at a branch meeting with him. [redacted] was working for an aircraft factory but was terminated, probably for security reasons. It was T-3's understanding that when he got fired from this job, [redacted] wanted to quit the party but [redacted] would not let him.

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CAMERON MCKENZIE

According to T-8, CAMERON MCKENZIE was sort of a financial expert in New York who once was president of a railroad. -8 states through personal knowledge that MCKENZIE was a member of the Communist Party in New York prior to 1942 [redacted] which fact T-8 desires to be kept confidential at this time. According to T-8's last information, MCKENZIE is

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now connected with television in New York, in what exact capacity he does not know. McKENZIE was out in Hollywood from New York about two years ago and remarked to T-8 that he was still in the Communist Party movement.

PETER LYONS

T-8 identifies PETER LYONS as a radio writer and one-time president of the Radio Writer's Guild in New York. T-8 recalled that LYONS used to come to Los Angeles on Communist Party business, exact nature of which informant did not know. He is related in some way to CAMERON McKENZIE, mentioned above, and T-8 believes that LYONS and McKENZIE were both grandsons of the elderly Mr. McCURE, the founder of the McClure Magazine in New York. T-8 recalls that [redacted] mentioned above, was at one time the girl friend of PETER LYONS in New York before [redacted] came to Hollywood. It is noted that T-3 agrees with T-8 in identifying PETER LYONS as a party member in New York.

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[redacted]
T-3 identifies [redacted] a Hollywood writer, and [redacted] HELEN, who is generally known as HELEN SLOAT, as both being members of the Communist Party in Hollywood within T-3's knowledge and experience. [redacted] came to Hollywood from New York about 1942 according to T-3's recollection.

CARL DREHER

T-3 identifies DREHER as a prominent cutter in the film industry and radio writer who was a member of the Communist Party in Hollywood; however, T-3 states DREHER has disappeared from the Hollywood scene so far as he knows and he does not know what DREHER may be doing or where he is located now. In connection with DREHER, it is noted that the 1949-50 issue of the International Motion Picture Almanac lists one CARL DREHER as an engineer born in Vienna, Austria in 1896. He was educated at City College of New York, class of 1917. From 1917 to 1923 he was a wireless operator for Marconi Company, RCA and others. From 1923 to 1928 he was broadcast engineer in charge of WJZ and WJY (RCA), New York and Chief Engineer for RCA Photophone. From 1929 to 1937 he was in charge of sound for RKO Radio Pictures.

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WALTER GARLAND

T-8 identifies WALTER GARLAND as a negro party member from New York who came to Los Angeles from New York after the war to raise money for a negro veteran's organization. T-8 knew GARLAND in New York through a party member named [REDACTED]. This was prior to 1943 when T-8 was transferred to Los Angeles and at that time [REDACTED] was Section Organizer for the Communist Party Westchester Section in New York. T-8 states that he learned last year indirectly from a Communist Party source that [REDACTED] is currently "on ice", by which term is meant that he has been withdrawn from open activity and is being saved for a responsible position with the party if the Communist Party leaders should be picked up. (u)

[REDACTED]

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T-8 identifies this individual as a member of the Communist Party in New York prior to 1943 when T-8 left New York to come to Los Angeles. As a matter of fact, it was T-8 who originally recruited [REDACTED] into the Communist Party in New York. [REDACTED] husband, [REDACTED] was a commercial artist in New York and was not a member of the Communist Party. As a matter of fact he was anti-Communist Party. When T-8 last heard of [REDACTED] she was a Section Organizer of the party in New York and was regarded as a rather important woman comrade. (u)

[REDACTED]

T-3 states that [REDACTED] was in the Communist movement in New York when T-3 was in the New Theater League in New York in the 1930's. She was in the movement even before T-3 joined the party in Hollywood in about 1938. Her brother was a party member too, although T-3 cannot remember his name. Informant has no reason to believe that [REDACTED] was related in any way to V. J. JEROME. (u)

[REDACTED]

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T-3 makes the observation that [REDACTED] writer and up to a year or so ago a member of the Story Department of the William Morris Agency in Hollywood, was an old-time party member who would bear watching. [REDACTED] is said to have left Hollywood in the last year or so and is now located in Europe where T-3

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suggests he might make party contacts and return to the United States. When the Morris Agency merged with the Berg-Allenberg Agency, a year or so ago, [redacted] was ousted and he left Hollywood sometime thereafter. T-3 rates [redacted] as bright, cold and loyal to the Communist Party. *u*

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LEONARDO BERCOVICI

According to T-3, screen writer LEONARDO BERCOVICI, with whom T-3 is well acquainted, was probably telling the truth when he testified before the House Committee on Un-American Activities recently that he was not now a party member. T-3 stated that BERCOVICI was, at one time, very definitely in the party movement in Hollywood, although he does not believe he is actually a member now. At the same time BERCOVICI may not be entirely anti-party either. With regard to the recent suicide of BERCOVICI's wife FRANCES in Hollywood, T-3 states this unfortunate occurrence had nothing to do with the House Committee hearings or with politics. The BERCOVICIs had been having domestic troubles for quite sometime. *u*

[redacted]

Both T-3 and T-8 identify [redacted] (a woman) as being a member of the Hollywood Communist Party in the 1940's. Neither could state as to [redacted] exact status or feeling now. She was at one time an assistant to [redacted] a Communist Party member who was Secretary of the Hollywood Writer's Mobilization during the war years. *u*

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[redacted]

T-3 and T-8 both identify [redacted] as being a member of the Communist Party in Hollywood during the war years and Secretary of the Hollywood Writer's Mobilization at one time. There were rumors that [redacted] had some political differences with the party but T-3 and T-8 both doubt that she is out of the movement. [redacted] returned from Europe in recent months and T-3 and T-8 recently saw her having lunch with SONJA DAHL and ELEANOR ABOWITZ, which to informants is a rather clear indication that [redacted] is probably still in good standing with the party in view of the fact SONJA DAHL (Mrs. EDWARD LEBERMAN) and ELEANOR (Mrs. MURRAY) ABOWITZ are both old-time members of the Communist Party in Hollywood. *u*

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[redacted]

T-3 states that [redacted] is a scientist and member of the faculty at the California Institute of Technology. Informant does not know definitely that [redacted] is or has been a member of the Communist Party, although T-3 suspects he may be. He based this on the fact that in early 1948 JOHN HOWARD LAWSON, HAROLD ORR and T-3 met with [redacted] for the purpose of setting up the West Coast counterpart of the Cultural and Scientific Conference for World Peace, which was later held in New York. T-3 explains that this meeting with [redacted] was not a Communist Party meeting as such, but was one of those tacit gatherings where it is assumed that everybody present was a party member. T-3 pointed out that JOHN HOWARD LAWSON was the leader of the party in Hollywood cultural groups and was a man who gave an enormous amount of his time to party business.

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[redacted]

Between them, T-3 and T-8 identify both [redacted] and his wife [redacted] as members of the Communist Party. T-3 knew [redacted] as a party member in Hollywood immediately after the recent war. T-8 states both [redacted] were members of T-8's party writer's branch in 1947 in Hollywood. Both are now believed to be in New York.

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INVESTIGATION OF COMMUNIST ACTIVITIES
IN THE MOTION PICTURE INDUSTRY BY THE
HOUSE COMMITTEE ON UN-AMERICAN ACTIVITIES

On May 26, 1951, T-6 advised that he had recently learned from a source which he considers reliable, that the House Committee on Un-American Activities plans to subpoena Mrs. ROBERTA GARFIELD, wife of Motion Picture Actor JOHN GARFIELD, to testify before the Committee concerning her knowledge of Communist activities in Hollywood. T-6 said he had received information indicating that the House Committee on Un-American Activities is in possession of a Communist Party membership card for ROBERTA GARFIELD, and that the Committee plans to confront her with this evidence on the occasion of her appearance under subpoena.

In this connection, it may be noted that in the daily newspaper column of New York Columnist VICTOR RIESEL, which appeared in the Los Angeles Daily News for June 7, 1951, RIESEL wrote that "If Hollywood can get the Justice Department to tell it who held Communist Party card No. 25,192 in 1943, and Communist Book No. 48,917 in 1944, issued by Branch H of the Northwest Section of the Los Angeles County Communist Party, it will get itself one of the great human interest stories of the year, for it may show why a great star perjured himself."

Columnist RIESEL did not identify the great star he referred to nor did he disclose the source of his information.

T-7, in May, 1945, reported that a Communist Party member, designated only as ROB G., held Communist Political Association membership card number 48,917 in 1944, and in the year before that, 1943, held Communist Party membership book number 25,192; further that as of 1945, ROB G. had been transferred from Club or Group H of the Northwest Section of the Party to the 57th Assembly District Club. The "ROB G." referred to by T-7 may be identical with ROBERTA GARFIELD, wife of Actor JOHN GARFIELD, who recently testified under subpoena before House Committee on Un-American Activities, at which time he stated he had never been a Communist Party member and did not even know any Communists.

In regard to the GARFIELDS, T-3 advises that JOHN GARFIELD was never in the Communist Party in Hollywood, within the knowledge and experience of T-3. Informant thinks ROBERTA GARFIELD may have flirted with the Communist Party movement and may possibly have been an actual member at one time, however, he

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could not so state specifically based on recollection of having sat in a closed Party meeting with her. T-6 states that JOHN GARFIELD is a Hollywood film actor and a good one, but spends most of his time in New York now. T-6 believes he would certainly have known it if JOHN GARFIELD had been a member of the Communist Party--at least in Hollywood. He characterizes GARFIELD as a splendid and successful actor but not too intelligent aside from that. Nevertheless, T-6 states he finds it difficult to believe GARFIELD's reported statement to the House Committee on Un-American Activities that he did not know anything about the Communist Party or know anyone who was a Party member.

In a double page space purchased for that purpose in the Hollywood Reporter, motion picture trade publication, for May 29, 1951, was printed what purports to be a lengthy letter written by ALBERT MALTZ to the Editors of the Saturday Evening Post. The subject of the MALTZ letter to the Post is the recent article prepared for the publication by Film Director EDWARD DMYTRYK, recent witness before the House Committee on Un-American Activities, to whom DMYTRYK disclosed his career as a member of the Communist Party in Hollywood.

In regard to ALBERT MALTZ, T-6 has identified him as a loyal member of the Communist Party in Hollywood, within T-6's own experience and knowledge of the movement there. Informant recalls that about 1946 MALTZ wrote an article with which the Party did not agree, with the result that the Communist Party severely disciplined MALTZ, with the result that MALTZ recanted, which clearly showed that he would remain loyal to the Party.

In his letter to the Editors of the Saturday Evening Post, MALTZ attempted to take DMYTRYK's article in that publication apart step by step in an effort to discredit DMYTRYK and show him to be completely unreliable in everything he says. MALTZ closed his letter to the Editors by characterizing DMYTRYK as follows:

"This is the man of conscience who now tells his story in your pages. What conscience? A conscience that was quickly and cheaply refurnished by 4½ months in prison and is now a commodity for hire. This is the man who swears he speaks the truth. What truth? He has lied and defiled others with his lies; he has traduced the good principles for which he once stood; and now he buys his way back into the film industry by trampling the

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careers of 30 others. Who, but the blind, the stupid, and the prejudiced, will believe anything he says?"

T-3 points out, based on his own considerable experience with the Communist Party and its tactics, that the MALTZ letter is consistent with the Party's tactics of trying to discredit anyone who is against it, and particularly those who were Party members at one time and who have turned against the Party. A few days after the MALTZ letter appeared in the Hollywood Reporter, a full page statement was issued in the Hollywood Daily Variety, also a trade publication, in its issue of June 6, 1951. This statement was issued over the names of ROY BREWER, I. E. CHADWICK, ~~ARTHUR~~ ARTHUR, RONALD REAGAN, JACK DALES, and ALEXANDER KEMPNER, all connected in various capacities with the motion picture industry. This statement, which is captioned "You Can Be Free Men Again!," was in reply to the MALTZ letter to the Saturday Evening Post. It points out that the Communist Party is now trying to destroy EDWARD DMYTRYK for breaking with the Party and exposing its secrets to the proper Government agencies. It points out that DMYTRYK is not the first ex-Communist to be called "faker" and "liar" and "scoundrel" and "perjurer;" that these same accusations have been leveled by the Communist Party against such militant ex-Communists as ARTHUR KOESTLER, LOUIS BUDENZ, ELIZABETH BENTLEY, and WHITTAKER CHAMBERS.

The statement thereafter goes on to say:

"In each case, the records of these persons show that their disillusionment with Communism came slowly, but with it came determination to help destroy the menace which once had trapped them. The attack against DMYTRYK merely confirms what veteran fighters against communism already know, namely, that the party has been hit where it hurts.

"Any American who associates with the Communist Party is befouled. He is befouled, not by the person who exposes him, but by his own act in joining a traitorous conspiracy against his own country. This has been confirmed by the U. S. Supreme Court decision upholding the Smith Act. Read then a story which should interest you, a story of a person who finally realized that he had been besmirched by his association with the Communist Party and who sought our help in rising from Communist slime to cleaner ground:

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"We are just a few of the many loyal Americans in Hollywood who have helped bring about the complete frustration and failure of the Communist Party in the motion picture capital. On February 2, 1951, we met with EDWARD DMYTRYK at his request. DMYTRYK told us he wished to rehabilitate himself and he asked our advice and help. We questioned him at length and searchingly. We told him that we were not interested in him personally or whether he ever got a job again. We made sure in our own minds that it was not principally economic pressure which had led DMYTRYK to want to come clean, although, of course, that had something to do with it. We made sure that DMYTRYK was really trying to escape the Communist trap.

"The advice we gave DMYTRYK was tough and drastic. No one without courage and sincerity could have followed that advice. An appointment was made for DMYTRYK with the F.B.I. Another meeting was arranged with investigators for the House Committee on Un-American Activities. We suggested his voluntary appearance before the committee. We suggested a magazine article. In meeting after meeting with DMYTRYK, we watched the man change and gradually lose his fear that for the ex-Communist there is no road back to decent society. We watched as, with his intellectual blinders removed, he slowly realized with growing anger the truth and the enormity of the Communist conspiracy against our land. We warned him to expect vicious attacks by the Communist Party.

"Not one item of fact in the Communist Party line attack on EDWARD DMYTRYK was unknown to us nor to the Federal Bureau of Investigation nor to the House Committee on Un-American Activities. DMYTRYK himself told us the facts, in proper sequence and perspective and not pervertedly twisted to serve the Communist Party line. The one thing we could not know in advance, of course, was the one BIG LIE in the attack on DMYTRYK, namely, the unsupported claim that DMYTRYK had said Progressives must go underground. We are certain DMYTRYK never said anything like that. This BIG LIE was fashioned as the supposed 'clincher' for a collection of half-truths and distortions in time and fact. The BIG LIE is an official technique of the Communist Party.

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"The attack on ~~EDDIE~~ DMYTRYK was not unexpected and it came as no surprise to those who know how the Communist Party operates. But the Communist Party has failed in its effort to destroy EDWARD DMYTRYK. Were it otherwise, it would be a victory for the Communist Party and a defeat for Americanism.

"We will be surprised if there are not other attacks by the Communist Party on other former Communists who have the guts to stand up and be counted and to tell the truth to the proper government agencies. It takes courage and desire and time for an American to work free of the tentacles of the Communist Party. And it takes help. But there is a way out. To any Communist Party members who may be seeking that way, we say: 'You too can be free men again!'"

According to an addendum beneath the above statement, the Motion Picture Industry Council, composed of Hollywood's key guild, union and management groups, endorses the above statement in accordance with the MPIC policy announced March 21, 1951, of urging all persons subpoenaed by the House Committee on Un-American Activities to tell the whole truth, and of offering "commendation and encouragement to those former members of the Communist Party who have repudiated party ties and who join their fellow Americans in the fight for freedom."

T-6 advises that the House Committee on Un-American Activities presently has a list of eighty-five individuals who have been identified as Communist Party members by previous witnesses. The Committee is considering the issuance of subpoenas for a number of these individuals and plans to have these people testify at future hearings to be conducted during August or September, 1951, in either Washington, D. C., or Hollywood. It is T-6's information that these are tentative plans, however, and that it may depend on the volume of other Congressional business on the various Committee members.

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COMMUNIST INFILTRATION OF
CULTURAL AND INTELLECTUAL
GROUPS

Southern California Chapter,
National Council of Arts,
Sciences and Professions
(Hollywood ASP)

On June 8, 1951 the Hollywood ASP sponsored a meeting and rally at the Embassy Auditorium in Los Angeles. This meeting was widely advertised before hand in the Daily People's World, Communist news organ for the West Coast, and by circulars mailed to the general membership of the Hollywood ASP as well as to other organizations with which ASP collaborates. According to information which T-1 received from the ASP office, this rally would be the first Los Angeles public appearance after ten months of political imprisonment of DALTON TRUMBO, screen writer, playwright, and member of the "Hollywood 10". TRUMBO would discuss informally his prison experiences as well as the new Washington hearings and the emerging people's culture in America. Along with TRUMBO as a featured speaker would also be screen writer PAUL JARRICO, a recent witness before the House Committee on Un-American Activities, who would address the rally on "The Inevitability of Peace".

SA ANDREW J. DECKER was present at the ASP rally on June 8, 1951 and a report on this event was also furnished by T-2.

Dr. P. PRICE ~~COBBS~~, Vice-Chairman of Sciences for the Hollywood ASP organization, served as chairman and opened the meeting with the statement that he was proud of the ASP organization which has no use for weak and spineless organizations; that ASP is a fighting organization with a fighting audience. He introduced HERBERT BIBERMAN as his long-time friend and colleague and leader in ASP who would call the meeting to order.

It may be noted that HERBERT BIBERMAN has been identified by T-3 as well as other confidential sources in a position to know, as having been one of the more active members of the Communist Party movement in Hollywood for many years.

Ronald Reagan-3967

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The gist of BIBERMAN's remarks opening the meeting was that those present at this rally were far ahead of their time. He recalled that when he was in Federal prison as one of the "Hollywood 10", a fellow prisoner told BIBERMAN that he was like the early Christians - ahead of his time - and had no business being in prison. Thereafter, BIBERMAN continued to draw the parallel between the early Christians of Rome in NERO's day with what he said was going on in this country today. NERO, the Roman tyrant charged the Christians with being subversive. In NERO's view they were dangerous because they were against corruption and tyranny in Government. NERO had to liquidate them to hold his power in Rome. He did it in the name of security of the State in the same way that minority groups in the United States are being persecuted today. When the Roman philosopher SENECA told NERO that Rome was committing suicide and begged him to stop the drive against the Christians, NERO ordered SENECA put to death.

BIBERMAN told the rally that the tragedy of our time is that we will all die unless we live according to our principles. He told the audience that they there tonight were a little early with their ideas and he pointed out that it is easier to die for principles than to live by them.

"A lie is a lie", he said, "whether spoken by a Roman fiddler or an American piano player". The obvious reference here was to President TRUMAN and the audience received BIBERMAN's remark with laughter and applause.

BIBERMAN thereafter touched upon what he referred to as the "big lie" that those in charge of the U. S. Government are trying to cram down the throats of the public. BIBERMAN told the audience that the charge of force and violence by the progressive movement is an old old lie; that we have alternatives and principles and we will live according to them. He said we owe a debt to the ASP Council organization in that ASP affords a weapon against militarization and black-listing as well as the "big lie". Thereafter, he announced that in the name of American liberty he was calling this rally to order and he introduced writer PAUL JARRICO as a fabulous man of the studios, co-author of the motion picture "Song of Russia" and many other notable film productions. PAUL JARRICO would address the rally on "The Inevitability of Peace."

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T-3 has identified PAUL JARRICO as one of the early members of the Communist Party movement to organize among the cultural and intellectual groups in Hollywood. He was a recent witness before the House Committee on Un-American Activities in Washington. It was JARRICO who, according to T-3, went to film writer and former Communist Party member RICHARD COLLINS, who was also under subpoena before the Committee, and begged COLLINS not to cooperate with the Committee or to reveal anything concerning the personalities and fellow members in the Communist Party in Hollywood.

PAUL JARRICO received a standing ovation from the audience as he got up to speak. He opened his address with the statement that the question is whether there is to be a World War III between the U. S. and the U.S.S.R. He maintained that the present war in Korea is not a "limited" war. He said, however, that it is his contention that a war between the U. S. and the U.S.S.R. must be prevented and that it will be prevented.

Thereafter, he discussed what he said were the causes of the present strained international relations between the U. S. and the U.S.S.R. In the United States, he said, there is an official explanation which the President proclaims, the Congress legislates into the law, and which the Supreme Court upholds. Moreover, the official explanation by the U. S. is continually being mouthed by the American press and radio. He said the accepted American view is typified by the Voice of America which puts out its propaganda along the following lines and proposes to make the world believe that our country is a peace-loving country and that we have fought two world wars for it. In both wars our strength was decisive; however, a new enemy has arisen to try to rule the world. In the past war the U.S.S.R. did all right with U. S. aid and material. However, F.D.R. made a "bad trade" with the Russians at Yalta. That was a mistake. TRUMAN made another deal with the Russians at Potsdam. That was a mistake. We disarmed. The U.S.S.R. meanwhile increased its armament. The U.S.S.R. operates a Fifth Column by means of its Communist Parties in all countries. The U.S.S.R. has continually obstructed the UN while its Fifth Columns continue to operate. The U.S.S.R. was deterred for a time by the U. S. Atomic Bomb. So, the U.S.S.R. stole our Atomic Bomb secrets. By 1947 HARRY TRUMAN announced that we would confine Communism. We, thereafter, sent aid to Greece and Turkey, followed by the Marshall Plan for Europe and later by the Atlantic Pact. Meanwhile the U.S.S.R. secured

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its greatest victory in the Far East and moved on China through a satellite. Only if peace-loving nations stand together can peace be achieved. The lines are drawn - the U.S.S.R. on one side with subjugated countries and on the other the U. S. with all the free nations of the world.

JARRICO stated that that is what they are saying in this country "from TRUMAN on up". After completing his quotation of the American official explanation put out by the Voice of America, JARRICO said, "You have been listening to the Voice of America, sponsored by free enterprise, which makes more damn things."

Thereafter, JARRICO charged that the only thing wrong with the entire official explanation as put out by the Voice of America is that it just simply is not true and "to put it diplomatically, they are all a bunch of G-- D--- liars".

Thereafter he confined the rest of his speech to what he claimed was the true facts about the deterioration of relations between the U.S.S.R. and the U.S. He went back to World War I which he said was strictly a business war on both sides; that the United States could have just as easily have been on the German Kaiser's side in that war had the Kaiser owed us billions of dollars like France and England did. He said we claim to be a peace-loving nation and added that the people are, but the Government is not. He charged that you can go to jail for your opinions in the United States and he pointed to the case of the "Hollywood 10" as an example.

Thereafter, he asked what about Russia. JARRICO said he himself is not at war with Russia and until Congress declares war, he reserves the right to discuss whether it should; that if this be treason, make the most of it. He said Communism is the opposite of Fascism; that Fascism is the extension of Capitalism while Communism is the extension of Socialism. Socialism is the opposite of Capitalism and all Communists are militant proponents of Socialism.

Imperialism, he said, is a child of Capitalism and the profit system. Capitalism must have markets outside of its own boundaries and it must exploit other peoples to continue to exist. By contrast, he stated, under its system, the U.S.S.R. does not have to exploit other peoples.

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He said that Socialism has always opposed war; that the U.S.S.R. was born out of a desire for peace. He charged that former President HERBERT HOOVER refused not only famine relief to the Russians, but also refused it to those who refused to fight the Russians; that he could remember with shame when the U. S., after World War I, joined other nations in sending troops against the Russians after their revolution.

JARRICO told the rally that we owe the first concept of collective security to the U.S.S.R. and he pointed to the 1930's when Russia was trying to get all nations to ban together in a common security against rising Fascism in Germany. The Russian effort failed and what happened? Munich! From the Western point of view, HITLER and Fascism were all right so long as HITLER moved eastward. The Western nations wanted a HITLER-Russian War. When the U.S.S.R. realized this fact, they made a pact with HITLER and "doubled-crossed the double-crossers".

Speaking of the charge that the U.S.S.R. is imperialistic and has a set program of expanding its territory, JARRICO pointed out that the Baltic countries of Latvia, Estonia and Lithuania were originally torn from Russia after World War I and that in taking these countries back the U.S.S.R. was merely recovering what was lawfully theirs. He stated further that the so-called Satellite Countries which American propaganda charges have been overrun by the U.S.S.R., would have gone Socialist even if there had been no Russia. He charged that actually it has been the United States which has intervened wherever and whenever a country moves toward real freedom and he cited as examples U.S. efforts in Burma, Korea, Indo China and the Philippines. All of this he stated is due to American imperialism. He said the U.S. can perhaps delay the movement of these countries toward real freedom but that it can never stop it. At the same time the U. S. is sponsoring Franco Spain and Marshal TITO in Yugoslavia.

Again speaking of the subject of peace or war, JARRICO stated catagorically that Russia hates war and in reply to his own rhetorical question "Is Russia afraid of war", he stated, "You are damn right Russia is afraid of war. She is afraid of the Atomic Bomb and what is more she is afraid of having to use the Atomic Bomb".

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[REDACTED]

STALIN, he said, has repeatedly stated that Capitalism and Communism can exist together without war. Let them both exist and let the people of the world choose between them. If American imperialism cannot solve its problems without a third world war, it is through. The people of the world will not allow it. Russia will not start a war and the U. S. cannot win it.

JARRICO closed his speech by quoting from what he said was his statement before the House Committee on Un-American Activities in Washington recently. He, thereafter, told the rally that our fight against war is inevitable and we shall not fail. JARRICO again received a standing ovation as he sat down.

Following JARRICO, HERBERT BIBERMAN again addressed the rally briefly, referring to Monday, June 4, 1951, as "black Monday", when he said the Supreme Court handed down a number of far-reaching decisions. He referred particularly to the court's decision upholding the conviction of the eleven Communist Party leaders and to the decision which sustained the lower courts in upholding the loyalty oath for county employees in Los Angeles. BIBERMAN asked those present at the rally for permission for the Hollywood ASP organization to send a sharp demand to the Supreme Court in their names for a rehearing in the case of the "New York 11". The rally granted him this permission without a dissenting voice. BIBERMAN followed this with a request for similar authorization for ASP to send a sharply worded demand to President TRUMAN that the Supreme Court grant a rehearing involving the case of the Los Angeles county loyalty oath. This authorization was likewise granted without dissent. He, thereafter, instructed and urged each individual present at the rally to send individual communications of a similar nature to President TRUMAN.

Thereafter, BIBERMAN introduced screen writer DALTON TRUMBO as one who had been jailed, but who remained untouched and unbowed. He eulogized TRUMBO as a great writer who wrote a fine pamphlet in the case of HARRY BRIDGES, another great pamphlet for the "Hollywood 10" and the author of that great novel against war, "Johnnie Got His Gun".

DALTON TRUMBO's address was principally an analysis of the recent Supreme Court decisions on "black Monday", June 4, 1951 in light of the Constitution. He charged that the U.S. is no longer governed by written law, but by police decrees and judicial interpretation.

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He made a general attack on the opinion of Chief Justice VINSON of the Supreme Court in the case of the "New York 11" and he charged that in every respect the Supreme Court on June 4, 1951 had violated every caution placed upon them by the men and women who framed the Constitution.

He said that the real attack has never been against the Communist Party but rather has been made against free speech. He referred to the Court's decision as Constitutional betrayal. At the same time he praised the opinions rendered by the two dissenting judges. TRUMBO said he believed that the dissenting opinion of Justice BLACK of the Court implies that the Justice urges the people to cry out against the Court's decision. He charged that we stand on the threshold of Fascism in the U.S. and that the Department of Justice stands ready to arrest tens of thousands of citizens.

Referring to the year he spent in jail as one of the "Hollywood 10", TRUMBO said that while he was in Federal prison at Ashland, Kentucky, he did considerable reading on the State of Kentucky. He cited a number of statistics to show the utter backwardness and illiteracy of Kentucky which he said is second in this regard only to Congressman RANKIN's home state of Mississippi. He pointed out that the leading men from Kentucky are such people as former Congressman ANDREW W. MAY, Vice-President ALBIN W. BARKLEY and the Honorable HAROLD BURTON of the U. S. Supreme Court. He charged that these men are big in Government and are trying to make over the Government in the image of their home state.

In referring to the House Committee on Un-American Activities, TRUMBO charged that as a result of the Committee's 1947 hearings and the imprisonment of the "Hollywood 10", the content of motion pictures have changed; that the American screen is the closest portrayer of force and violence today; that the film industry has been intimidated by the House Committee; that the firm is being utilized by the Government to prepare the people for war.

He said that the men and women who recently have defied the House Committee on Un-American Activities in its cultural hearings, need not lose their careers as actors, actresses and writers; that they should and must continue to act and write wherever they can to bring the truth to the people, even on street corners if need be.

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He said that the channels and means of communication must be kept open; that the final tragedy will be for Fascism and the final victory for the people. He quoted ALEXANDER HAMILTON to the effect that the will of the people is superior to both the Congress and the Supreme Court.

During the rally the usual plea for funds was made. Individual contributions were announced ranging from \$250 down. The total amount taken in was not announced and the individual who handled this phase of the rally stated that it was unfortunate that in these times donors and contributors must necessarily remain anonymous.

Civil Rights Congress

On May 31, 1951 the local chapter of the Civil Rights Congress held a public meeting at the Royal Palms Hotel in Los Angeles. Announcements circulated regarding this meeting listed two principle speakers, one being ALVAH BESSIE, screen writer and one of the "Hollywood 10" and former member of the Abraham Lincoln Brigade in Spain. The second speaker would be JOHN T. McTERNAN, attorney in the STEVE NELSON case who had returned to Los Angeles during a five day recess by the Pittsburgh Court where the case was being tried. The announcement contained the additional comment that "STEVE NELSON, former officer in the Abraham Lincoln Brigade, who fought HITLER and FRANCO in Spain, is now on trial on charges of advocating the overthrow of the Government by force and violence. He and two others, ANDY ONDA and JAMES DALTON are victims of the brazen attempt to railroad three American patriots by bold frameup in the U.S. court."

Reporting agent together with SA IRVING T. WEEKS were present at this meeting which was rather poorly attended by not more than 200 individuals. It was noted that the chairman of this function was MARJORIE ROBINSON, the Executive Secretary of the local Civil Rights Congress chapter, who was identified in 1947 by T-4 as a member of the local Communist Party at that time.

The Civil Rights Congress of which she is currently the secretary, is an organization within the purview of Executive Order 9835.

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She opened the meeting by informing the audience that the No. 1 case of interest in the country is still the eleven Communist Party leaders who were convicted in New York City under the Smith Act and whose case was, at this time, under appeal to the Supreme Court; further, that secondary only to the case of the "New York 11" is the one involving STEVE NELSON and other defendants currently being tried in Pittsburgh. She introduced ALVAH BESSIE, screen writer and member of the "Hollywood 10", who had been recently released from prison.

ALVAH BESSIE has been identified by T-3 as a long-time member of the Communist Party in Hollywood within this informant's knowledge and experience in the Communist Party up to 1948.

BESSIE opened with a brief eulogy of STEVE NELSON, whose place as a speaker at this function BESSIE was taking due to an automobile accident in which NELSON had been involved recently. He said that actually no one could take NELSON's place; that NELSON is the kind of individual who usually takes someone else's place. BESSIE recalled that both he and NELSON had fought in the Spanish Civil War in the fight of Loyalist Spain and he recounted various examples of heroism and leadership which NELSON had exhibited in the Spanish Civil War.

Thereafter, BESSIE went on to criticize the leaders of this country in attempting to bring us into a third world war. He said that in order for them to do this it is necessary for them to properly condition the people, which they will attempt to do through the newspapers, the radio and motion pictures. He cited as an example the recent picture, "I Was A Communist For The FBI". He pointed out that the people are furnished with only information which big business wants them to hear. He mentioned as an example of the control of information the manner in which the prison where he was confined selected the stations and the radio programs which the prisoners were forced to listen to whether they wanted to or not.

Following ALVAH BESSIE, the chairman introduced BILL WHEELER as one who is part of the labor movement. WHEELER, whose full name is WILLIAM GILMORE WHEELER, was identified in 1947 as a member of the Los Angeles Communist Party at that time by T-4.

Ronald Reagan-3975

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WHEELER read a prepared speech to the audience which was devoted almost entirely to eulogizing STEVE NELSON, with whom he claimed to have served in the Abraham Lincoln Brigade during the Spanish Civil War. In connection with his speech, WHEELER took occasion to make a plea for funds for the Civil Rights Congress.

The featured speaker was attorney JOHN T. McTERNAN, counsel for the defense of STEVE NELSON in the trial in Pittsburgh. It is noted that according to information furnished by T-5, JOHN T. McTERNAN was a member of the Wilshire-Fairfax Club of the Communist Party of Los Angeles during the approximate period 1944 to 1946.

McTERNAN opened by commenting on the immense steel enterprises in Pittsburgh, which he stated controlled the entire area. He remarked that if such companies as U. S. Steel and Jones & Laughlin Steel Company and others were removed from Pittsburgh, there would be nothing left but the current Mesta enterprise. This is the only company, he pointed out, that had successfully withstood the efforts of the unions to organize in its plants. He said this is considered significant in view of the fact that the Government had appointed PERLA MESTA as Ambassador to the country of Luxemborg. In Pittsburgh, he said, the policies of the big papers as well as the two major political parties are always identical; that while the Republican Party sets the actual policy, the Democratic Party has the patronage.

Thereafter, McTERNAN went on to discuss the trial of STEVE NELSON and the other defendants in Pittsburgh. He told of the manner in which Judge MICHAEL S. MUSMANO, in whose court the case is now being tried, had himself instituted the proceedings against the defendants; had first brought about their indictment; and then personally caused their arrest on the same day that he personally had engaged in a raid on the Communist Party Headquarters along with MATT CVETIC. McTERNAN considered it highly unethical for Judge MUSMANO to be connected with the trial in any way in view of his previous action. He was critical of the fact that in the selection of the jurors who would hear the case, he, McTERNAN, was not permitted to ask if any of the prospective jurors might be prejudiced if it were disclosed during the trial that one or more of the defendants was a Communist.

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McTERNAN alleged that after the trial began Judge MUSMANO himself was called as the first witness. When McTERNAN questioned the Judge as to his ethics as to participating in this case, the Judge commented that he did not have to worry about his ethics as they were extremely high and moreover when he participated in the early stages of the case he was acting as a private citizen.

McTERNAN told the meeting that the second witness in the case was MATT CVETIC, paid informant of the FBI whom McTERNAN characterized as a fraud and a fake and was proven so in the trial.

According to McTERNAN, the next witness was MANNING JOHNSON, who, in the cross examination by McTERNAN admitted that in the earlier part of the trial he had perjured himself.

The next witness was PAUL CROUCH whom McTERNAN also charged with lying to the jury. As McTERNAN related it, his cross examination of CROUCH completely deflated and repudiated CVETIC's reliability as a witness.

McTERNAN then alleged that there could not possibly be a fair trial in the Pennsylvania court where the NELSON case was being prosecuted in view of the very strong anti-Communist publicity which has been appearing daily in the local press. He stated that as a matter of fact on the same date the trial was opened, the world premier of the film "I Was A Communist For The FBI" was held in Pittsburgh in connection with which the mayor of Pittsburgh on the steps of the courthouse gave great honor to MATT CVETIC, on whose experiences in the Communist Party the picture was based. McTERNAN said his application to the court for an injunction to prevent the showing of this picture at this particular time was denied.

McTERNAN further charged that even the jurors in the NELSON case had been gotten to prior to the commencement of the trial and that they were even being influenced by the Government during the course of the trial. Throughout his speech, McTERNAN attempted to convey to the audience that the manner and atmosphere in which the STEVE NELSON trial was being conducted was a frameup and a fraud.

Ronald Reagan-3977

JMC:AAD
LA 100-15732

COMMUNIST INFLUENCE
IN MOTION PICTURES

The following was prepared by SA JOHN M. CASHEL.

T-11 advised on June 12, 1951 that recent information had been received revealing that the Hollywood Arts, Sciences and Professions Council are endeavoring to promote the establishment of an independent film producing concern employing the talents of individuals who declined to testify before the House Committee on Un-American Activities as to their Communist Party activities in Hollywood. In this regard, T-11 stated that the proposed film concern would be headed by HERBERT BIBERMAN, one of the "Hollywood 10", who received a Federal prison sentence for failure to testify before the House Committee on Un-American Activities in 1947; GALE SONDERGAARD, wife of BIBERMAN and a motion picture actress who declined to testify before the House Committee on Un-American Activities concerning her Communist Party affiliations; PAUL JARRICO, a motion picture screen writer who likewise declined to testify before the House Committee on Un-American Activities regarding his Communist Party activities in Hollywood during the 1951 hearings; and HOWARD KOCH, a motion picture screen writer who was in 1947 one of the "unfriendly 19" witnesses who were subpoenaed to testify before the House Committee on Un-American Activities during its inquiry into the activities of the Communist Party in Hollywood.

According to T-11 this group plans to utilize motion picture production facilities in Mexico if satisfactory facilities for the productions which they desire to undertake are available in that country. If such facilities are not available to this group in Mexico, it is indicated that they may endeavor to lease motion picture production space in Hollywood in order to produce these independent films.

According to T-11 the group at the present time hope to produce three pictures, the first of which will be entitled "The Scottsboro Boy", a story of the Scottsboro case which has been the point of a great deal of Communist agitation over a period of years. Following this production the group, which as yet has not been named or, according to T-11, incorporated, will undertake a production entitled "The Diplomat" and the third production will be entitled "Rip Van Winkle". The theme of the last two productions is not known to T-11 nor is there information available indicating the identity of the individuals who will write, produce and direct these independent pictures for this group.

Ronald Reagan-3978

JMC:AAD
100-15732

T-11 further explained that information has been received by the Hollywood Motion Picture Industry indicating that this group, upon completion of one of their pictures will, undoubtedly, contact the major film distributing companies in order to obtain a release for the picture. In the event that all major companies decline to release a production for this group, the group plans to then bring about legal action charging conspiracy on the part of the motion picture industry distributors to deny them distribution facilities for their production. Such a suit would cause the motion picture industry embarrassment and also would allege that such a conspiracy, if existent, would be a definite violation of the U. S. Anti-Trust laws.

T-11 mentioned that this action on the part of the Hollywood ASP and these individuals has been made known to the executives of the Motion Picture Association of America in New York and that the motion picture executives in Hollywood have been alerted concerning any business propositions which may be proposed to them by anyone of the group for production finances, distribution, or studio space.

T-11 stated that before any production could be undertaken by this group, it would undoubtedly be necessary for them to arrange satisfactory and substantial financing with the personalities involved. T-11 predicted that it would be quite difficult for any group such as this to obtain much financial support from any of the local major distributing companies or banks which make loans to motion picture producers.

COMMUNIST INFILTRATION
OF HOLLYWOOD LABOR

T-12 advised that during the past month representatives of the division of the United Office and Professional Workers of America, which had been expelled from the CIO because of the Communist influence prevailing therein, have endeavored to organize the eleven office employees of the United World Films Company, 7346 Melrose Avenue, Los Angeles, a film distributing group which is a subsidiary of Universal-International Pictures, Inc., Universal City, California.

T-12 explained that United World Films distributes 16 millimeter films for home and educational showings and have recently been distributing some television shorts produced by Universal-International Pictures, Inc.

Ronald Reagan-3979

JMC:AAD
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b7C

Some recent agitation developed between the office employees of the United World Films to affiliate with an international union. [redacted] one of the office employees consistently urged the group to select the UOPWA local as their bargaining agent. The management of the United World Films, Inc. objected to having this union as a bargaining agent for its employees. However, the Studio Office Employees Union (AFL) which group represents most of the office employees connected with the motion picture industry, declined to enter in National Labor Relations Board election to determine the bargaining agent for this group of employees. Thereafter, the studio management, according to T-12, suggested that the International Association of Theatrical and Stage Employees, an AFL affiliate group, enter the controversy to determine whether or not the employees might desire to select that organization as a bargaining agent in preference to the UOPWA.

T-12 advised that the UOPWA local, which was active in its efforts to organize the workers at the United World Films, has as its business agent [redacted] a labor leader who is alleged to have been active in the Communist movement in Hollywood.

T-4 has identified [redacted] as having been a member of the Communist Party in Hollywood in May, 1937. b6
b7C

T-12 also mentioned that [redacted] was the most active among the employees group who supported the UOPWA. [redacted] has been identified as a member of the Communist Party in Los Angeles County in May, 1947 by T-4.

T-12 explained that the National Labor Relations Board held an election among the employees of the United World Films, Inc. on June 8, 1951 for the purpose of determining which union would be the bargaining agent for employees of that concern. As a result of this election the IATSE was certified as the newly elected bargaining agent for employees in this concern. T-12 advised that indications were given that the Communists were taking advantage of the situation at the United World Films in an effort to gain a foothold in the motion picture employees unions. This source explained that the Communist influence in studio unions has been quite satisfactorily dissipated by the activities of the anti-Communist groups in Hollywood during the past 4 years; however, this situation gave the management and union groups an indication that the Communists will continue in their efforts to infiltrate into Hollywood labor.

Ronald Reagan-3980

- PENDING - [redacted]

MMB:AAD
LA 100-15732

LEAD PAGE

Two copies of this report are being furnished for information to New York in view of the interrelation between Communist Party cultural activities in New York and Los Angeles.

The attention of New York is called to the list of names together with brief identifying data set out in the section under History of Communist Party in Hollywood. It is noted that among these names are those of a number of individuals identified as members or otherwise connected with the Communist Party in New York.

THE LOS ANGELES OFFICE

AT LOS ANGELES, CALIFORNIA: Will continue to develop and report additional investigation concerning the Communist infiltration of the motion picture industry.

Ronald Reagan-3981

MMB:AAD
LA 100-15732

INFORMANT PAGE

- T-1 SA MARCUS M. BRIGHT under suitable pretext as a member of the Hollywood ASP under an assumed name.
- T-2 CNDI LA CD 63 to SA MARCUS M. BRIGHT and SA BERNARR M. PTACEK on 6-8-51.
- T-3 [REDACTED] to SA MARCUS M. BRIGHT on the following dates; 7-26-50; 2-14-51; 3-30-51; 4-30-51; 5-24-51; 6-11-51.
- T-4 CNDI LA 3200 to SA MARCUS M. BRIGHT, ETAL in May, 1947.
- T-5 [REDACTED] to SA IRVING T. WEEKS on 5-25-51.
- T-6 [REDACTED] to SA JOHN M. CASHEL on 5-26-51 and 6-8-51.
- T-7 CNDI LA 2900 to SA JOHN VICARS, ETAL on 5-19-45.
- T-8 [REDACTED] to SA MARCUS M. BRIGHT and SA ROY ANDREW PETERS on 1-16-51 and to SA BRIGHT on 5-24-51.
- T-9 [REDACTED] to SA MARCUS M. BRIGHT on 4-24-51.
- T-10 [REDACTED] to SA MARCUS M. BRIGHT on 4-17-51.
- T-11 Special Service Contact No. 2 to SA JOHN M. CASHEL on 6-9,12-51.
- T-12 Mr. EMMETT WARD, Labor Relations Counsel for Universal-International Studios, Universal City, California to SA JOHN M. CASHEL on 6-12-51.

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b7D

REFERENCE

Report of SA MARCUS M. BRIGHT dated May 18, 1951 at Los Angeles.

Stars Charge 'Smear':

19 Hollywood W's Fight Quizzing as Red Probe Opens

Will Ask Quashing of Subpoenas Today On Ground Inquiry Is Unconstitutional

By Associated Press

Attorneys for 19 Hollywood actors, writers and producers announced yesterday they will ask the House un-American activities committee to quash subpoenas against their clients when the committee opens its movie investigation today.

Claim Violation of Rights

The announcement was made at a news conference by Robert W. Kenny and five associates representing the 19 prospective witnesses in the committee probe of alleged communism in Hollywood. They claimed the investigation could violate their clients' constitutional rights.

Kenny indicated that should the committee overrule his motion, the case might be taken to

the federal courts since, he contended, it involves a violation of constitutional rights.

Kenny, former attorney general of California, said he assumed the committee will hear his motion. He was not prepared to say what he will do if the committee refuses to recognize him to make it.

Attorneys Not to Testify

Chairman Thomas (R) of New Jersey already has announced that attorneys will not be permitted to testify or make statements but will be limited to advising witnesses.

Regardless of what happens, Kenny said, he will not advise his clients to refuse to testify but will instruct them to "fully and frankly answer those pertinent questions which are constitutional."

Kenny and his associates said they represent Larry Parks, actor; Lewis Milestone, director; Dalton Trumbo, Albert Maltz, John Howard Lawson, Ring Lardner Jr., Alvah Bessie, Lester Cole, Richard Collins, Gordon Kahn, Howard Koch, Robert Rossen and Waldo Salt, writers; Edward Dmytryk, Adrian Scott, Herbert Biberman, Samuel Ornitz and Irving Pichel, directors and producers, and Bertold Brecht, dramatist.

Associated with Kenny as counsel for the 19 are Bartley C. Crum, San Francisco; Martin Popper, Washington; Ben Margolis, Los Angeles; Charles Katz, Los Angeles, and Samuel Rosenwein, New York.

Kenny made known his plans to the committee by sending a telegram to Chairman Thomas. In it he charged that the committee is "without constitutional power to censor the political, economic or social ideas of the American people."

Stars Charge "Smear"

The Hollywood group also released the text of a statement in which a group of prominent movie stars who are not scheduled to testify said they were "shocked and outraged" at the committee's attempt "to smear the motion picture industry."

Among the signers were Paulette Goddard, Henry Fonda, Gregory Peck, Van Heflin, Myrna Loy, Katherine Hepburn, Burgess Meredith, Ava Gardner, Dorothy McGuire, Marsh Hunt, and Paul Henreid.

Thomas went into a huddle yesterday with his staff, headed by Robert E. Stripling, and announced the committee is ready to go to work.

He hopes to show, during two or three weeks of questioning of movie bigwigs, Thomas said, that Communists have obtained a foothold in the movie industry and are using the flickers to spread their doctrine.

Hearing "Props" Set Up

In the caucus room in the old House Office building, where the hearings will be held, the "props" were being put in place. Newsreel cameramen set up batteries of cameras and floodlights; radio and television lines were laid out; reserved seats were marked off for approximately 100 news reporters.

Thomas has called three witnesses for the opening day: Jack Warner, Sam Wood and Louis B. Mayer. The actors themselves, he said, probably won't be called until Thursday.

There was no advance statement on just what the trio of today's witnesses will be asked. But it is known that committee members plan to quiz them about the three pictures which have aroused widespread criticism: "Mission to Moscow," "North Star" and "Song of Russia."

Mr. Tolson ✓
Mr. E. A. Tamm ✓
Mr. Clegg ✓
Mr. Glavin ✓
Mr. Ladd ✓
Mr. Nichols ✓
Mr. Rosen ✓
Mr. Tracy ✓
Mr. Carson ✓
Mr. Egan ✓
Mr. Gurnea ✓
Mr. Harbo ✓
Mr. Hendon ✓
Mr. Jones ✓
Mr. Leonard ✓
Mr. Pennington ✓
Mr. Quinn Tamm ✓
Mr. Nease ✓
Miss Gandy ✓

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Times Herald

Page

Ronald Reagan-3505

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Hearings Start Today in Capital

Special to the Daily Worker

WASHINGTON, Oct. 19.—Larry Parks, star of *Theolson Story*, and 18 other actors, writers, directors and producers announced today they will demand tomorrow that the House Un-American Committee's probe of Communism in Hollywood immediately be cancelled on grounds it would violate their constitutional rights.

Attorneys for the film notables wired committee chairman J. Parnell Thomas (R-NJ), charging the ballyhooed investigation was unlawful because it directly violates constitutional guarantees of freedom of speech.

A group of prominent movie stars who are not scheduled to testify, issued a statement stating they were "shocked and outraged" at the committee's attempt "to smear the motion picture industry."

Among the signers were Paulette Goddard, Henry Fonda, Gregory Peck, Van Heflin, Myrna Loy, Katharine Hepburn, Burgess Meredith, David Gardner, Dorothy McGuire, Marsha Hunt, and Paul Henreid.

Former California Attorney General Robert W.

Kenny, one of Parks' lawyers, said if the committee rejects the "quash" motion, he will insist on the right to cross-examine witnesses. He added that he will advise his clients to go on the stand, but answer only "pertinent constitutional questions."

Kenny declined to say just what type of questions he would include in the "pertinent" category. He stated these issues would have to be decided as they arise.

There seemed little chance, however, that Thomas would consider Kenny's plea. He already has served no-



DAVIES
Called as Witness

tice that attorneys for witnesses would not be allowed to make motions, or otherwise address themselves to the committee.

Other spokesmen for the committee let it be known that any opinion disagreeable to the body's narrow and reactionary views on politics, economics, art and patriotism would be stifled.

They cited as precedent the committee's earlier action in the cases of Communist Party Secretary Eugene Dennis, Leon Josephson, Trenton, N.J., attorney, German Communist Gerhart Eisler, and Gerhart's Hollywood composer brother, Hanns Eisler. Dennis and Josephson have since been convicted for contempt of Congress in defying the committee's authority. Gerhart Eisler has been convicted for contempt and passport violation. Brother Hanns has been detained on committee orders for deportation proceedings.

The Hollywood hearings have been ballyhooed circus-style. According to some congressional observers they will aim to provide the most sensational witch hunt spectacle in the history of the District of Columbia.

Scheduled as first witnesses are Jack L. Warner, vice-president of Warner Brothers Studios; Louis B. Mayer, president of Metro-Goldwyn-Mayer whose annual earnings topped national salary lists for years.

Committee members plan to quiz the trio on three films they made—*Mission to Moscow*, *North Star* and *Song of Russia*.

During subcommittee hearings by this year, it was asserted that communist pressure channeled through the White House and voiced by the late President Roosevelt was behind production of those epics.

Nearly 40 prominent individuals, most of them screen personalities, have been subpoenaed thus far in the motion picture inquisition.

Parks and the other 18 called went into a strategy huddle last night with their lawyers Bartley C. Crum of San Francisco, one of the late Wendell L. Willkie's aides in the 1940 presidential campaign; Kenny, and Martin Popper of the National Lawyers Guild who served as a lawyer at the Nuernberg trial.

Kenny reiterated his former charge that the real motive behind the inquiry was the imposition of censorship upon American films.

"Although these subpoenas were served on representatives of the motion picture industry," he said

"they were actually directed as well in spirit and purpose to every newspaper publisher, book publisher and radio station owner in the United States."

"We regard the present inquiry," declared, "as an unwarranted attempt . . . to deprive all Americans of the benefits of freedom of speech, press opinion, religion and conscience, in violation of the Bill of Rights."

Other attorneys appearing in behalf of the 19 movie celebrities are Charles Katz of Los Angeles and Samuel Rosenwein of New York City.

Crum said that, although they were retained only by Parks and his 18 associates, they were acting in the interest of the entire industry.

Parks may not be called as a witness until next week at least. But the Lawyers Guild, which itself has been a target of the committee, announced the star will be one of the speakers at a mass meeting tomorrow night.

Other speakers will include Kenny, Crum, Ring Lardner, Jr., author, screen writer and son of the famous sports writer; Edward G. Galt, director of the current hit *Crossfire*, which attacks anti-Semitism and Adrian Scott, producer of *Crossfire*.

The Lawyers Guild charged that the committee "has sought to prescribe what is orthodox in matters of politics, patriotism, social organization, opinion, art, education and science."

Among those subpoenaed and pledging cooperation with the committee are: Actors Robert Montgomery, Gary Cooper, Ronald Reagan, George Murphy, Adolph Menjou, Robert Montgomery and Director Thomas Leo McCarey.

MGM magnate Louis B. Mayer, Movie Czar Eric Johnston, and former U. S. Ambassador to Russia Joseph E. Davies were also summoned.

Johnston has promised to cooperate with the committee. He has retained Paul V. McNutt, wartime manpower chief and more recently U. S. Ambassador to the Philippines, to represent the industry. Johnston announced both he and McNutt would aid the committee "against Communist infiltration" in film making.

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Warner Names 16 Screen Writers Fired by Studio as 'Un-American' As House Probe of Movies Opens

Ring Lardner, Jr., Odets, Lavery and Trumbo on List

The names of 16 screen writers dismissed by Warner Bros. studios as "un-American" were disclosed today as the House Committee on Un-American Activities got off to a stormy start in its inquiry into Communist influence in Hollywood.

The names were contained in secret testimony of Jack L. Warner before the committee last May in California. They were made public for the first time today when Mr. Warner took the witness stand.

Nine of the 16 already have been subpoenaed by the committee. They were among 19 Hollywood personalities who tried unsuccessfully, through their attorneys, to have their subpoenas to appear quashed at the start of the hearing today. This maneuver failed after a sharp exchange between Chairman Thomas and their lawyers.

A capacity crowd in the old House Office Building caucus room sat on the edge of their chairs for the exchange between Robert W. Kenney, one of the battery of attorneys for the 19, and Chairman Thomas.

Mr. Thomas agreed to accept a brief in support of the motion to quash the subpoenas and halt the investigation but he refused to hear any argument.

List of Men Fired Is Read

Mr. Warner, in his Hollywood testimony, which he heard read today, estimated that 95 per cent of the communism in Hollywood was among the writers.

The names of the men he named as fired, as read aloud by Committee Counsel Robert E. Stripling, included: Ring Lardner, Jr., Clifford Odets, Emmett Lavery, Dalton Trumbo, Alvah Bessie, Gordon Kahn, Guy Endore, Howard Koch, John Howard Lawson, Albert Maltz, Robert Rossen, Irvin Shaw, John Wexley, Julius and Philip Epstein and Sheridan Gibney.

Mr. Warner said he didn't know whether they were Communists, but "I could tell from what they wrote in their scripts they

Firing Denied by Kenney.

In defense of his clients, Mr. Kenney told reporters, after the morning session, that it was "absolutely untrue" that the men named by Mr. Warner were fired from the studio. He said the majority of the writers named by Mr. Warner have been offered jobs at Warner Bros. "time and time again" and have turned them down.

Every seat was taken in the high-ceilinged old room, which accommodated approximately 400 spectators. Half a dozen newsreel cameras were trained on the witnesses and still photographers, more than 30 strong, had to be warned by Mr. Thomas not to block the view of spectators as they massed beside the witnesses.

At the end of the morning session, Mr. Thomas announced that Adolph Menjou, Jack Moffet and Ayn Rand will face the committee tomorrow.

Corrects Testimony on Davies.

During his appearance Mr. Warner told the committee he wanted to correct a portion of his Hollywood testimony, referring to the circumstances under which his company decided to produce "Mission to Moscow."

He declared he was in error when he indicated the suggestion might have been made by Joseph E. Davies, former Ambassador to Russia, and author of the book on which the film was based.

"My brother contacted Mr. Davies after reading 'Mission to Moscow,'" Mr. Warner declared.

He explained the picture was produced to aid the war effort.

Asked by Mr. Stripling whether

(See UN-AMERICAN, PAGE 1)

Un-American

(Continued From First Page.)

he considered the film "factually correct" Mr. Warner replied he never was in Russia and could not say, but had considered it accurate at the time, insofar as Mr. Davies' book was correct.

Mr. Stripling then read excerpts from "The Curtain Rises," a book by Quentin Reynolds, describing the picture as having portrayed "a Russia that none of us had ever seen."

Brief Is Accepted

Accompanied by Bartley Crum, another member of the legal staff for the 19 film industry figures who sought to have the subpoenas quashed, Mr. Kenney advanced toward the Dais as soon as Mr. Thomas had finished reading his opening statement, which explained the reason for the investigation and which included the declaration, "there is no question that there are Communists in Hollywood."

After identifying himself as an attorney for the 19 and recalling he had filed a telegram with the

committee asking the subpoenas be quashed, Mr. Kenney said he thought "the most orderly way" to begin the investigation would be to dispose of the motion. Chairman Thomas interrupted him to ask his name. Mr. Kenney gave it and introduced Mr. Crum.

Chairman Thomas told Mr. Kenney his witnesses would not be called till next week, next Monday at the earliest. He said the brief would be received and taken under advisement.

Mr. Kenney attempted to pursue the matter, but Mr. Thomas, raising his gavel, said:

"You can discuss the matter further when you present your witnesses."

Hearing Begins Promptly.

Mr. Kenney again began to speak. Mr. Thomas, displaying irritation, then explained that the committee had established "certain procedure" and commented:

"You, as former attorney general in the State of California, should know the necessity for preserving that procedure."

For a third time Mr. Kenney tried to continue, beginning, "May I just ask—"

"You may not ask one more thing at this time," Mr. Thomas said firmly. "But please be seated."

The hearing began promptly 10:30 a.m., with Mr. Thomas' opening statement, in which he expressed the committee's conviction that some Communist elements were at work in the film capital, but emphasized it was not felt the majority of the industry had been affected by their efforts.

"We want to know," Mr. Thomas continued, "What strategic position in the industry have been captured by these elements whose loyalty is pledged in word and deed to the interests of a foreign power."

From preliminary investigations Mr. Thomas said, the committee has learned that Communists have had "considerable success" in wedging into the motion picture industry. But that, he added, is no cause for condemnation of the entire industry.

"With such vast influence over the lives of American citizens as the motion picture industry exerts," he continued, "it is not unnatural in fact it is very logical, that the industry should attempt to use this medium for un-American purposes."

A total of 40 witnesses have been called by the committee, but the lawyers for only 19 of these witnesses were involved in the attack on the subpoenas.

McNutt Request Rejected

When Mr. Warner took the stand, he was accompanied by Paul V. McNutt, former Ambassador to the Philippines, who told the committee he represented the Motion Picture Association of America and the Association of Motion Picture Producers.

Mr. Thomas asked him if represented in any way the 19 involved in the subpoena quashing move.

Washington
Evening Star

10-10-47

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"I do not," replied Mr. McNutt. Mr. Thomas then told him he would be permitted to advise his clients only on questions of constitutional right.

Mr. McNutt asked for permission to cross-examine witnesses. Mr. Thomas replied that was counter to the policy of the committee, and "you are no different from any other attorneys who have appeared this year."

Mr. Warner, after answering routine questions, asked permission to read a statement when Mr. Stripling asked him: "Since you have been in Hollywood, has there ever been a period when Communists infiltrated Hollywood?"

Suggests "Pest-Removal Fund."

In his statement, Mr. Warner declared his "firm belief" that no Warner Bros. picture "can be fairly judged to be hostile to our country or communistic in tone or purpose."

He said he and his brothers would be "happy to subscribe generously to a pest-removal fund" to ship to Russia "people who don't like our American system of Government and prefer the communistic system to ours."

He recalled that in his Hollywood testimony he stated that "certain people whom we let go" were subsequently hired by other studios, but he emphasized that "the producers who hired the men we discharged are good Americans."

When Mr. Warner finished his statement, Mr. Stripling repeated his question about Communist infiltration in Hollywood.

"I have never seen a Communist and I wouldn't know one if I saw him," Mr. Warner replied.

Group of Pictures Named.

Then Mr. Stripling started reading from Mr. Warner's testimony before the committee in Hollywood. Several times, Mr. Warner interrupted to change the word "Communist" to "un-American." Mr. Thomas observed there was little difference if the person is Communist or Fascist as long as he is un-American.

Mr. Warner said some of the writers he named had worked for eight or 10 months on a picture sometimes and had not produced anything.

Mr. Warner was then asked to name the pictures in which these

writers attempted to inject Communist propaganda. The list follows:

Mr. Bessie—"The Very Thought of You."

Mr. Kahn—"Her Kind of Man."

Mr. Koch—"In Our Time."

Mr. Lardner—"The Kokomo Kid," but Mr. Warner said he didn't put any message into that.

Mr. Lawson—"Action in the North Atlantic."

Mr. Maltz—"Pride of the Marines."

Mr. Rossen—"They Won't Forget" and "Dust Be My Destiny."

Hollywood Celebrities Protest.

Meanwhile, a telegram of protest from a group of Hollywood celebrities not under subpoena was released.

The message read:

"We the undersigned, as American citizens who believe in constitutional democratic government, are shocked and outraged by the continuing attempts of the House Committee on Un-American Activities to smear the motion picture industry."

"We hold that these hearings are undemocratic because:

"1—Any investigation into the political beliefs of the individual is contrary to the basic principles of our democracy."

"2—Any attempt to curb the freedom of expression and to set arbitrary standards of Americanism is in itself disloyal to both the spirit and the letter of our Constitution."

The signers were listed as Paulette Goddard, Henry Fonda, Gregory Peck, Van Heflin, Myrna Loy, Katherine Hepburn, Burgess Meredith, Ava Gardner, Dorothy McGuire, Eddie Cantor, Norman Corwin, Cornel Wilde, Marshall Hunt, Paul Henreid, Barry Sullivan, Sheppard Strudwick, William Wyler, Anatole Litvak, Jerry Wald, Norman Krasna, John Huston, Philip Dunne, Doris Nolan, Sheridan Gibney, Richard Conte, Julius Epstein, John Houseman, Collier Young.

Court Test Threatened.

Disclosure of the legal maneuver to quash the subpoenas came first at a press conference yesterday, presided over by Mr. Kenny, who with Mr. Crum, Martin Popper of Washington, Ben Margolis and Charles Katz of Los Angeles and Samuel Rosenwein of New York are attorneys for the 19 who attacked the subpoenas. Mr. Kenny said he would take the demand to court if he failed before the committee.

The 19 movie men protesting the subpoenas are Larry Parks, who starred in "The Jolson Story," and these writers, producers and directors: Lewis Milestone, Dalton Trumbo, Albert Maltz, Edward Dmytryk, Adrian Scott, John Howard Lawson, Ring Lardner, Jr., Alvah Bessie, Herbert Biberman, Berthold Brecht, Lester Cole, Richard Collis, Gordon Kahn, Howard Koch, Samuel Ornitz, Irving Pichel, Robert Rossen and Waldo Salt.

Parks Among Early Arrivals.

Mr. Parks and 18 other witnesses represented by Mr. Kenny and his associates were among the early arrivals at the hearing.

Despite the Hollywood reputation for colorful clothes, this group looked like so many businessmen in conservative sack suits. Mr. Parks was dressed in a plaid jacket and light gray trousers. He chewed gum, appearing interested but unperturbed.

Beside him in the front row of spectator seats sat Mr. Pichel, former actor, now a director. He wore a dark gray sack suit. Beyond the two of them sat a battery of lawyers.

A squad of policemen and, reportedly, some Secret Service men were on hand to keep order. At the start, their job was not too difficult since crowds did not begin to form until after 9 a.m.

First to arrive was a woman lawyer from California, who said she reached the scene at 8 a.m. She said she knew none of the witnesses but had come to Washington "because of the principles involved."

"It's going to be on inquisition," she declared.

84692

Film Figures Hit Red Quiz As Unlawful

Attorneys to Ask That Subpenas for Larry Parks and 18 Others Be Quashed

Attorneys for 19 Hollywood personalities said yesterday that as soon as the House Un-American Activities Committee opens its probe of the movie colony this morning, they will ask that subpoenas against their clients be quashed.

The lawyers charged that the investigation is unlawful because it seeks to "control the content of motion pictures through censorship and political intimidation."

The hearings—complete with television and newsreel cameras—begin at 10:30 in the spacious caucus room of the Old House Office Building.

Last night, a group of prominent film notables who are not scheduled to testify issued a statement in Hollywood saying they were "shocked and outraged" at this attempt "to smear the motion picture industry."

The signers, who called the investigation "undemocratic" and "disloyal" to the Constitution, were said to include Paulette Goddard, Henry Fonda, Gregory Beck, Van Heflin, Myrna Loy, Katherine Hepburn, Burgess Meredith, Eddie Cantor and Cornell Wilde.

Announcement of the surprise legalistic move for dismissal of the subpoenas was made at an afternoon press conference here by Robert W. Kenny and five associates who represent Actor Larry Parks and 18 screen writers, directors and producers. A telegram serving notice of the motion and containing the grounds was sent yesterday to Representative J. Parnell Thomas (R., N. J.), chairman of the investigating committee, Kenny said.

Limited to Advice

Thomas already has announced that attorneys will be allowed to utter nothing at the hearings but advice to their clients. Kenny, former California attorney general, said he didn't know what the lawyers would do if Thomas refused to recognize him when he rises to make the motion. If the committee hears the motion and overrules it, he added, then the question of the committee's constitutionality might be taken to the courts.

Kenny said he will insist that he be allowed to cross-examine witnesses and will instruct his clients to answer only "pertinent constitutional questions."

Kenny's associates, all of whom also signed the wire to Thomas, are Bartley C. Crum, who was a member of the Anglo-American Committee of Inquiry on Palestine, Martin Popper, Ben Margolis, Charles J. Katz and Samuel Rosenwein.

Besides Parks, their clients are Lewis Milestone, director of "All Quiet on the Western Front," Dalton Trumbo, author of "Thirty Seconds Over Tokyo," Albert Maltz, who wrote "Pride of the Marines," Edward Dmytryk and Adrian Scott, director and producer of "Crossfire," John Howard Lawson, author of "Action in the Atlantic," Ring Lardner, jr., author and screen writer, writer Alvah Bessie, director-producer Herbert Biberman, dramatist Bertold Brecht, writer Lester Cole, writer Richard Collins, writer Gordon Kahn, writer Howard Koch, director-producer Samuel Ornitz, director-producer Irving Pichel, writer Robert Rossen, and writer Waldo Salt.

Meanwhile, other "performers"

See PROBE, Page 4, Column 6.

Film Lawyers Fight Inquiry

appeared ready yesterday for the curtain of what may be a show at least as spectacular as the recent hearings involving airplane builder Howard Hughes.

Chairman Thomas went into a Sabbath huddle with his staff and announced the committee is ready.

"This is going to be an orderly hearing," he said.

Thomas hopes to prove that Communists have infiltrated Hollywood so that they now succeed in spreading doctrine through the screen. He also hinted that some Communist propaganda in films—particularly in "Mission to Moscow"—was attributable to White House pressure.

Paul V. McNutt, former High Commissioner to the Philippines and another of the attorneys for the witnesses, conferred with clients. He has been engaged by the Motion Picture Association of America, which is headed by movie "czar" Eric Johnston, another of the witnesses.

First to testify today, Thomas said, will be Jack Warner, president of the company that made "Mission to Moscow." Following him will be producer-director Sam

Wood and Louis Mayer, of Metro-Goldwyn-Mayer, which filmed Robert Taylor in "Song of Russia."

The list of witnesses to be heard on subsequent days includes Taylor, Gary Cooper, Robert Montgomery and Ronald Reagan.

The National Lawyers Guild called a public meeting for tonight at the National Press Building auditorium to stage an opposition show. Scheduled speakers are Parks, lawyers Kenny and Crum, Lardner, and other witnesses.

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EX-14

Washington Post

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Ronald Reagan-3509

2 NOV 14 1947

Radio, Television and Floodlights Will Open Red Film Inquiry Today

Special to THE NEW YORK TIMES.

WASHINGTON, Oct. 19—The House Committee on Un-American Activities will start hearings tomorrow to determine the degree of penetration if any, of communism into the film colony and its output.

During the two or three weeks of the inquiry, the committee will seek to demonstrate that Communists gained a foothold in the motion-picture industry and that the White House, under President Roosevelt, exerted its influence to promote the production of films containing "flagrant" Communist propaganda.

Representative J. Parnell Thomas, Republican of New Jersey and chairman of the committee, met today with his staff of technical experts, headed by Robert E. Stripling, clerk and chief investigator, to check arrangements for the inquiry in the caucus room of the old House Office Building.

Batteries of floodlights and newsreel cameras were being set up and lines laid for radio and television broadcasts. Seats were reserved for about 100 newsmen and Capitol police were instructed to limit spectators to about 400.

Close to fifty witnesses have been subpoenaed. Scheduled to testify tomorrow are Jack L. Warner, vice president of Warner Brothers; Louis B. Mayer, president of Metro-Goldwyn-Mayer, and Sam Wood, independent producer and director.

Among those who will testify later are Gary Cooper, Robert Taylor, Robert Montgomery, Adolph

Menjou, Ronald Reagan and Larry Parks. So far only one woman has been called, Mrs. Lela E. Rogers, a film writer and producer and the mother of Ginger Rogers.

Counsel for nineteen prospective witnesses will ask the committee tomorrow to quash their subpoenas on the ground that it lacked "Constitutional power to censor political, economic or social ideas" and was barred by the Constitution from "inquiring into matters of thought, speech or opinion."

A possible appeal to the Federal courts if the request is rejected was indicated by the lawyers, who included Robert W. Kenny, former Attorney General of California, Bartley Crum of San Francisco, Ben Margolies and Charles Katz of Los Angeles and Samuel Rosenwein of New York. Among their clients are Larry Parks, actor, and Ring Lardner Jr., writer.

This group made public a telegram from Hollywood personages not under subpoena stating that they were "shocked and outraged by the attempt to smear the motion-picture industry." Among the signers were listed the following:

Paulette Goddard, Henry Fonda, Gregory Peck, Van Heflin, Myrna Loy, Katherine Hepburn, Burgess Meredith, Ava Gardner, Dorothy McGuire, Eddie Cantor, Norman Corwin, Cornell Wilde, Marsha Hunt, Paul Henreid, Barry Sullivan, Sheppa Strudwick, William Wyler, Anatol Litvak, Jerry Wald, Norman Krasna, John Huston, Philip Dunne, Doris Nolan, Sheridan Gibney, Richard Conte, Julius Epstein, Philip Epstein, John Houseman and Collier Young.

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mohr
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

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FBI

OCT 27 1947

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SP 304/CM

This is a clipping from
page 14 of
NEW YORK TIMES
Date 10-20-47
Clipped at the Seat of
Government

Ronald Reagan-3510

"FIVE"

71 NOV 1 1947

Legal Muddle Likely as Probe Of Films Opens

Lawyers Ask Quashing Of Subpoenas for 19 Hollywood Witnesses

BULLETIN

Chairman Thomas of the House Un-American Activities Committee charged at the outset of the movie hearing today that "there is no question that there are Communists in Hollywood." What the committee wants to know, he said, is "the extent of Communist infiltration in the Hollywood motion picture industry."

Legal efforts to quash the subpoenas issued for 19 witnesses threatened to muddle this morning's opening of the public investigation of Communist influence in Hollywood by the House Committee on Un-American Activities.

Six attorneys representing 19 movie actors, directors and producers were ready to ask that the subpoenas be quashed as soon as the hearing opens. It was scheduled to begin at 10:30 a.m.

A total of 40 witnesses have been called by the committee in its announced effort to prove that Communists have managed to plant anti-American propaganda in American movies. But the lawyers for 19 of these witnesses attacked the subpoenas in the action planned for today.

Committee Chairman Thomas already has made it clear that attorneys will not be permitted to make statements.

In the event the attorneys cannot get committee recognition, they have indicated they will take their demand to the court.

Warner First Witness.

Chairman Thomas said he planned to open today's hearing with a four-page statement in which is expected to emphasize that the committee is after the facts

to determine once and for all whether Communists have gained a foothold in the movie capital.

Scheduled to face the committee as the first witness was Jack L. Warner, vice president in charge of production for Warner Bros., the company which produced "Mission to Moscow."

Mr. Warner will be followed to the stand by Sam Wood, director and producer, and Louis B. Mayer, president of Metro-Goldwyn-Mayer Studio.

Space was provided in the caucus room of the Old House Office Building for approximately 400 spectators, seated on a first-come, first-served basis.

A special witness platform has been constructed before the horse-shoe-shaped committee dais. A dozen tables have been set aside for newspapermen; radio lines have been installed and batteries of flashlights have been set up.

Hollywood Celebrities Protest.

Meanwhile, a telegram of protest from a group of Hollywood celebrities not under subpoena was released.

The message read:

"We the undersigned, as American citizens who believe in constitutional democratic government, are shocked and outraged by the continuing attempts of the House Committee on Un-American Activities to smear the motion picture industry."

"We hold that these hearings are undemocratic because:

"1—Any investigation into the political beliefs of the individual is contrary to the basic principles of our democracy.

"2—Any attempt to curb the freedom of expression and to set arbitrary standards of Americanism is in itself disloyal to both the spirit and the letter of our Constitution."

The signers were listed as Pauline Goddard, Henry Fonda, Gregory Peck, Van Heflin, Myrna Loy, Katherine Hepburn, Burgess Meredith, Ava Gardner, Dorothy McGuire, Eddie Cantor, Norman Corwin, Cornel Wilde, Marsha Hunt, Paul Henreid, Barry Sullivan, Sheppard Strudwick, William Wyler, Anatole Litvak, Jerry Wald, Norman Krasna, John Huston, Philip Dunne, Doris Nolan, Sheridan Gibney, Richard Conte, Julius Epstein, John Houseman, Collier Young.

Kenny Reveals Plan.

Disclosure of the legal maneuver to quash the subpoenas came first at a press conference yesterday, presided over by Robert W. Kenny, former Attorney General of California. Mr. Kenny represents the

19 Hollywood figures in association with Bartley C. Crum, author of "Behind the Silken Curtain"; Martin Popper of Washington, Ben Margolis and Charles Katz of Los Angeles and Samuel Rosenwein of New York.

They represent Larry Parks, who starred in "The Jolson Story," and these writers, producers and directors: Lewis Milestone, Dalton Trumbo, Albert Maltz, Edward Dmytryk, Adrian Scott, John Howard Lawson, Ring Lardner, jr.; Alvah Bessie, Herbert Biberman, Berthold Brecht, Lester Cole, Richard Collis, Gordon Kahn, Howard Koch, Samuel Ornitz, Irving Pichel, Robert Rossen and Waldo Salt.

Regardless of the outcome of his motion, Mr. Kenny said, he will advise his clients to answer "fully and frankly questions which are constitutional."

The committee was advised of the legal plans in a telegram in which the attorneys charged that the committee is "without constitutional power to censor the political, economic or social ideas of the American people."

Sees Broader Threat.

Mr. Kenny contended that the committee is prohibited by the Constitution from "inquiring into matters of thought, speech or opinion" and that, "having no lawful legislative purpose, is seeking by its acts and conduct to stifle free thought and expression."

The committee's latest investigation, Mr. Kenny declared, is "only the first step in an unlawful attempt to destroy the constitutional guarantees of free thought and free speech in all avenues of expression."

While directed now at the motion picture industry, he warned, the committee's subpoenas "were actually directed as well in spirit and purpose to every newspaper publisher, book published and radio station owner in the United States and * * * every American citizen who reads a newspaper, sees a movie or listens to the radio."

The news conference was sponsored by the National Lawyers Guild which has billed a rally at 8 o'clock tonight in the National Press Club auditorium. Larry Parks and other prospective witnesses are scheduled to speak.

Mr. Tolson	_____
Mr. E. A. Tamm	_____
Mr. Clegg	_____
Mr. Glavin	_____
Mr. Ladd	_____
Mr. Nichols	_____
Mr. Rosen	_____
Mr. Tracy	_____
Mr. Carson	_____
Mr. Egan	_____
Mr. Gurnea	_____
Mr. Harbo	_____
Mr. Hendon	_____
Mr. Pennington	_____
Mr. Quinn	_____
Mr. Nease	_____
Miss Gandy	_____

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OCT 28 1947 B-423 Ronald Reagan-3511

Motion picture industry

Copier

Hollywood:

Katie Hep to Herbie

By David Platt

KATHARINE HEPBURN

turned down the leading role in the MGM film **B.F. Daughter** because the script called for her to read a line favorable to Herbert Hoover. Barbara Stanwyck, who adores Herbie, got the part. Ethel Waters contracted to 20th Century Fox. . . . Orson Welles' movie **Macbeth** electrified a preview audience in Hollywood recently. . . . Tom Pedi, who did such a good job as the bartender in O'Neill's **The Iceman Cometh** signed by Universal-International for a fat part in **Up Central Park**. . . . Charles Middleton will be Abraham Lincoln in Warners' **Christopher Blake**. . . . Screen Actors Guild executive condemned the Memphis, Tenn. ban on Curley, Hal Roach comedy with an interracial cast.

NATHANIEL HAWTHORNE'S **The Scarlet Letter** being re-made with Hedy LaMarr. . . . Pat O'Brien wants to do **The Life of John McGraw**, the baseball Giant. . . . **School Bus**, an original story by Betty Smith, will be produced on location in Georgia. Will it be a Jim Crow bus? . . . **Return of Rin Tin Tin**



PAT O'BRIEN
he wants to do John McGraw . . .

announced by the stars Rin Tin Tin of the famous movie. . . . cidentally, Collies have popularity from tenth to third place since 'Lassie' started romping across the nation's screens . . .

RACIAL TOLERANCE is the theme of **Black Gold**, story of an American Indian and his wife who adopt a Chinese orphan. . . . Walter Wanger's new film **The Lost Moment** based on the Henry James novel **The Aspern Papers**. . . . screenplay by Leonardo Bercovici. . . . Lynn Sousa, niece of the late band-leader John Philip Sousa, off to England to star in an independent production. . . . **Monsieur Verdoux** opens in London November 9. . . . Leon Feuchtwanger, whose new novel **Proud Destiny** will be filmed by Enterprise, has turned over his library and notes to the studio for further study of the Beaumarchais-Franklin era on the continent. . . . Charles Dickens' **Nicholas Nickleby** by the makers of **Great Expectations** is the next attraction at the Little Carnegie. . . .

WHAT THREATENS HOLLYWOOD? The House Un-American group says it's the Communists. But screen actor Albert Dekker says: "Poor, unimaginative, thought-controlled script writing menaces Hollywood. Poor direction and poor acting of which I am proud to say there is little. Extravagant sets that belie the truth; interunion power wrangling over so-called jurisdiction—these are threats, really. The Rankin-Thomas visit-California vacation committee threatens Hollywood with its slander and smear, yes and anti-Semitism threatens Hollywood and the world as even in the dead days of Hitler's insane, scientific, carefully calculated, inhuman defamations."

Ronald Reagan-3512

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71 OCT 24 1941

This is a clipping from
Page 12 of the
DAILY WORKER

Date 10-20-47
Clipped at the Seat of
Government.

FIVE

Mr. Tolson _____
 Mr. E. A. Tamm _____
 Mr. Clegg _____
 Mr. Glavin _____
 Mr. Ladd _____
 Mr. Nichols _____
 Mr. Rosen _____
 Mr. Tracy _____
 Mr. Egan _____
 Mr. Gurnea _____
 Mr. Harbo _____
 Mr. Mohr _____
 Mr. Pennington _____
 Mr. Quinn Tamm _____
 Mr. Nease _____
 Miss Gandy _____

S-n-tra's Coming



CONGRESS would hate to disrupt the Washington public school system, start a riot in its own marble halls, or get the clothes ripped off the underfed frame of Frank Sinatra.

No word has been said about him being among the movie luminaries summoned to tell whether Communists are hidden under Hollywood's bed. Chairman J. Parnell Thomas of the House Un-American Investigating Committee, has heard about those bobby-soxers. He's taking no chances. He won't admit that Frankie boy is coming and, in particular, when.

That's just as well. I know about this from my Hollywood reporting days. When Frankie first hove into town and sang a concert at the Hollywood Bowl, he still hadn't become a politician.

HE was a crooner only, who looked hungry under the spotlights and who sounded sour to me. I guess I was wrong, because the flatter the note the louder the young ladies moaned. My mistake was writing a piece in which I said I could sing better myself. I invited disbelievers to gather under my bathroom window any morning and listen while I shaved.

They did gather there, but they didn't listen respectfully. One bloodthirsty debutante shouted that she'd like to get her hands on my razor.

Happy days in Hollywood! I mention 'em here simply to show that Chairman Thomas is a cautious man where the female sex is concerned. Only lady

he has invited is Mrs. Lela Rogers, Ginger's blond mother. Mrs. Rogers doesn't like Communists and she'll be delighted to point 'em out for Congress.

Only actors the chairman has announced as witnesses are Gary Cooper, a cowboy; George Murphy, a song-and-dance man; Adolphe Menjou, whose pants are always pressed, and the Messrs. Robert Montgomery and Robert Taylor, both ex-officers of the U. S. Navy. These gentlemen are patriots. They're also long-time husbands, without a croon among 'em.

Rep. Thomas and friends have expressed extreme curiosity about three big-time movies, "Mission to Moscow," "The North Star," and "Song of Russia," all of which extolled the Soviets when produced during the war. It is only fair to say that this seemed to be the thing to do at the time.

These epics were produced, oddly enough, by Jack L. Warner, Samuel Goldwyn and Louis B. Mayer, three of Hollywood's leading capitalists.

WARNER'S movie was based on a book written by the former Ambassador to Russia, Joe Davies, who took his own cream in his own refrigerators aboard his own yacht on his mission to Moscow.

The mighty Goldwyn erected a complete Russian city by the Santa Monica Blvd, gas works, populated it with such people as Walter Huston and Ann Baxter, and hired the celebrated Lewis Milestone to direct his picture. Movie fans stayed away in droves.

Mayer used Susan Peters and Taylor in his Russian picture. Everybody agreed at the time that it was a pretty good movie. Everybody, that is, but Taylor. He thought, to use a favorite Hollywood word, that it stank. He still does.

By Fred Othman

WASHINGTON DAILY NEWS
 FINAL EDITION
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An All-Star Cast & Glorious Technilawyers

By United Press

The House Un-American Activities Committee opens its Communism-in-Hollywood hearings today with attorneys for 19 film notables demanding cancellation of the inquiry on grounds it violates constitutional guarantees of freedom of speech.

The lawyers, whose clients included actor Larry Parks, also denounced the hearings as the first step in an attempt to impose congressional censorship on the movie industry.

But there wasn't a chance that Committee Chairman J. Parnell Thomas (R., N. J.) would entertain any move to block the hearings. He was all set to brush aside any objections and call up the first witness, Jack L. Warner, vice president of Warner Brothers Studio.

After Mr. Warner, the committee was set to question Sam Wood, producer and director, and Louis B. Mayer, president of Metro-Goldwyn Mayer and one of the nation's highest paid executives.

FULL DRESS SHOW

Altho Rep. Thomas had opposed any committee ballyhoo for the investigation, the opening day was getting the attention of a Hollywood first showing.

Newsreel cameras were set up on the dais, just behind the seats of the committee members. Extra tables were installed for the press and a separate little platform built so that "still" cameramen could shoot the proceedings.

Some 40 Hollywood figures were subpoenaed for the hearings thru which the committee sought to disclose any Communist influences at work in the film industry.

Robert W. Kenny, former California attorney general and an attorney for 19 of the subpoenaed film notables, in a press conference here yesterday, contended that the case involved constitutional rights of individuals. He indicated he might appeal to the Federal courts if the committee overruled his motion. At any rate, he said he would then demand the right to cross-examine witnesses and advise his clients to answer only "pertinent, constitutional questions."



Rep. Thomas



Mr. Mayer

Mr. Kenny charged that the real motive behind the hearings was the imposition of censorship on the film industry.

"Atho these subpoenas were served upon representatives of the motion picture industry," he said, "they were actually directed as well in spirit and purpose to every newspaper publisher, book publisher and radio station owner in the United States."

Mr. Kenny was spokesman for the battery of five attorneys representing the 19 Hollywood actors, writers and producers. The other lawyers are Bartley C. Crum, former aid of the late Wendell L. Willkie; Martin Popper of the National Lawyers Guild; Ben Margolis and Charles J. Katz of Los Angeles; and Samuel Rosenwein of New York City.

Mr. Tolson _____
Mr. E. A. Tamm _____
Mr. Clegg _____
Mr. Glavin _____
Mr. Ladd _____
Mr. Nichols _____
Mr. Rosen _____
Mr. Tracy _____
Mr. Carson _____
Mr. Egan _____
Mr. Gurnea _____
Mr. Harbo _____
Mr. Hendon _____
Mr. Jones _____
Mr. Pennington _____
Mr. Quinn Tamm _____
Mr. Nease _____
Miss Gandy _____

[Handwritten signatures and initials]

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WASHINGTON TIMES HERALD
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The News (Washington Daily)
City Edition

10/20/47 Pages 5

Ronald Reagan-3514

Radio, Television and Floodlights Will Open Red Film Inquiry Today

Special to THE NEW YORK TIMES.

WASHINGTON, Oct. 19—The House Committee on Un-American Activities will start hearings tomorrow to determine the degree of penetration if any, of communism into the film colony and its output.

During the two or three weeks of the inquiry, the committee will seek to demonstrate that Communists gained a foothold in the motion-picture industry and that the White House, under President Roosevelt, exerted its influence to promote the production of films containing "flagrant" Communist propaganda.

Representative J. Parnell Thomas, Republican of New Jersey and chairman of the committee, met today with his staff of technical experts, headed by Robert E. Stripling, clerk and chief investigator, to check arrangements for the inquiry in the caucus room of the old House Office Building.

Batteries of floodlights and newsreel cameras were being set up and lines laid for radio and television broadcasts. Seats were reserved for about 100 newsmen and Capitol police were instructed to limit spectators to about 400.

Close to fifty witnesses have been subpoenaed. Scheduled to testify tomorrow are Jack L. Warner, vice president of Warner Brothers; Louis B. Mayer, president of Metro-Goldwyn-Mayer, and Sam Wood, independent producer and director.

Among those who will testify later are Gary Cooper, Robert Taylor, Robert Montgomery, Adolph

Menjou, Ronald Reagan and Larry Parks. So far only one woman has been called, Mrs. Lela E. Rogers, a film writer and producer and the mother of Ginger Rogers.

Counsel for nineteen prospective witnesses will ask the committee tomorrow to quash their subpoenas on the ground that it lacked "Constitutional power to censor political, economic or social ideas" and was barred by the Constitution from "inquiring into matters of thought, speech or opinion."

A possible appeal to the Federal courts if the request is rejected was indicated by the lawyers, who included Robert W. Kenny, former Attorney General of California, Bartley Crum of San Francisco, Ben Margolies and Charles Katz of Los Angeles and Samuel Rosenwein of New York. Among their clients are Larry Parks, actor, and Ring Lardner Jr., writer.

This group made public a telegram from Hollywood personages not under subpoena stating that they were "shocked and outraged by the attempt to smear the motion-picture industry." Among the signers were listed the following:

Paulette Goddard, Henry Fonda, Gregory Peck, Van Heflin, Myrna Loy, Katherine Hepburn, Burgess Meredith, Ava Gardner, Dorothy McGuire, Eddie Cantor, Norman Corwin, Cornell Wilde, Marshall Hunt, Paul Henreid, Barry Sullivan, Sheppard Struwick, William Wyler, Anatole Litvak, Jerry Wald, Norman Krasna, John Huston, Philip Dunne, Doris Nolan, Sheridan Gibney, Richard Conte, Julius Epstein, Philip Epstein, Arth. Houseman and Collier Young.

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Hendon
Mr. Pennington
Mr. Quinn
Mr. Nease
Mr. Gandy

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The Investigation of Hollywood Reds

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Ronald Reagan-3515

OCT 20 1947

19 in Hollywood Fight Summons To Washington Inquiry on Reds

Actors, Writers and Producers Charge Attempt to Censor Films; Mayer and Warner Are Ready to Testify at Opening Hearing Today

From the Herald Tribune Bureau

WASHINGTON, Oct. 19.—Counsel for nineteen Hollywood actors, screen writers, directors and producers notified the House Un-American Activities Committee today that they will move to quash subpoenas requiring their clients' presence at the committee's hearings, starting tomorrow, into alleged Communist influences in the motion picture industry.

The attack on the subpoenas, on the ground that the investigation constitutes an unlawful attempt to control the content of motion pictures through censorship and political intimidation, was made in a telegram by the attorneys to Representative J. Parnell Thomas, Republican, of New Jersey, chairman of the committee.

It was sent as Representative Thomas and the committee's staff prepared for the opening at 10:30 a. m. tomorrow of a full-dress public investigation of Hollywood, the first since the late Wendell Wilkie represented the industry in 1941 at similar hearings conducted by former Senator Gerald P. Nye, Republican, of North Dakota. Mr. Nye, no longer in the Senate, headed a Senate subcommittee which investigated Mr. Nye's charges that the industry was injecting war propaganda into its films.

Paul V. McNutt, counsel for

[REDACTED]

ing witnesses. Louis B. Mayer, president of Metro-Goldwyn-Mayer; Sam Wood, producer and director; and Jack L. Warner, vice-president in charge of production of Warner Brothers' studio.

The Investig Neither Mr. McNutt nor Mr. Johnston, who has said that the industry welcomes a fair investigation, joined in today's notice attacking the subpoenas. The

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- Mr. Tolson
- Mr. E. A. Tamm
- Mr. Clegg
- Mr. Glavin
- Mr. Ladd
- Mr. Nichols
- Mr. Rosen
- Mr. Tracy
- Mr. Egan
- Mr. Gurnea
- Mr. Harbo
- Mr. Mohr
- Mr. Pennington
- Mr. Quinn
- Mr. Nease
- Miss Gandy

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OCT 20 1947

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OCT 20 1947

19 in Hollywood

(Continued from page one)

the following writers, directors and producers: Lewis Milestone, director of "All Quiet on the Western Front" and many other films; Alvah Bessie, Herbert Biberman, Berthold Brecht, Lester Cole, Richard Collins, Edward Dmytryk, Gordon Kahn, Howard Koch, Ring Lardner jr., John Howard Lawson, Albert Maltz, Samuel Ornitz, Irving Pachel, Walso Salt, Adrian Scott, Robert Rossen and Dalton Trumbo. None of these is scheduled to testify tomorrow.

The committee itself has not divulged the full list of subpoenaed witnesses. In announcing that Messrs. Mayer, Warner and Wood will be the first witnesses, Chairman Thomas said that the actors involved probably will not be called until about Thursday.

Mr. Warner's firm produced "Mission to Moscow," one of the films in which the Thomas committee evinced interest in secret testimony taken in Hollywood last spring. Mr. Mayer's firm made "Song of Russia," another production the Thomas committee did not like.

Joseph E. Davies, Ambassador to Russia during President Roosevelt's tenure, who wrote "Mission to Moscow," also is scheduled to appear as a witness during the hearings which are expected to last four or five weeks.

There was no indication today that any witnesses will refuse to testify. Mr. Kenny and Mr. Crum said at a news conference this afternoon that if their motion to quash the subpoenas were unsuccessful—which it undoubtedly will be—their clients will appear and testify. However, they will seek the right of cross-examination, which if precedent rules, also will be denied.

Reds to 'Smear' Hollywood Probe by House

By HOWARD RUSHMORE

In a series of secret meetings, left-wing actors, writers and radio performers here have planned an all-out campaign to discredit the Congressional probe of Hollywood, it was learned today.

Many stage stars were invited last week to at least one meeting held in a private home where a campaign against Congress was outlined by left-wing supporters.

Communist Party "whips" in Equity are also lining up their followers against the House Committee on Un-American Activities which opens its hearing tomorrow in Washington on Hollywood's Communist propaganda.

This carefully planned offensive is said to enlist the aid of all left-wing contacts on the stage, in radio and various other outlets where a drive will be carried on to discredit the Con-

gressional body.

Communists have always regarded Hollywood as a source of money and a field for potential Red Fascist propaganda. They are timing their smear campaign to coincide with the testimony of the first witnesses at the hearing.

The Reds are particularly worried because some of their own comrades are certain to be involved in the testimony.

Already called as witnesses

are such writers as John Howard Lawson and Alvin Bessie. Lawson is known to have reported on Communist recruiting in Hollywood to the "cultural commission" of the Red Fascist organization.

Bessie, a former writer for the Daily Worker, was in Spain during the civil war there. He has been active in many Communist front groups.

Both are script writers in Hollywood.

Probe of Hollywood Reds

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OCT 19 1947

THE MOVIES

- **Crisis-Making Movie Due in U. S.**
- **Virginia bans "The Burning Cross"**

By HAROLD J. SALEMSON

Federated Press

HOLLYWOOD

ONE of the few films ever raised to the level of an international incident is Joris Ivens' documentary, **Indonesia Calling**. Two years ago, when he was Film Commissioner for the Netherlands East Indies, Ivens was barred from entering the war-torn domain by order of Gen. Douglas MacArthur. He stayed in Australia and made his film there. . . . Last month, it was scheduled to be shown at the World Congress of Democratic Youth in Prague. By this time, the Dutch government had become so incensed its ambassador in Prague officially asked the Czechs to ban it. They refused. The film, was shown, was a terrific hit, and will be seen here soon. . . .

Ivens, incidentally, well-known as the greatest documentary producer of them all, is now finishing a film for the Czech government. . . .

Burt Lancaster and Arlene Francis, former radio star, have joined Edward G. Robinson in the cast of **All My Sons**. The U-I publicity department says this is Miss Francis' film debut. Actually, she made a very beautiful corpse in a film called **Murders in the Rue Morgue**, shot at the same studio 16 years ago. Hollywood memories are short. . . .

Orson Welles is going to Italy to star in Edward Small's **Cagliostro**. . . . Charles Korvin, just back from European locations for **Berlin Express**, has bowed out of the role intended for him in Victor Stoloff's **Journey Out of Chaos**, also to be made in the Italian peninsula. . . .

MORE DEBUNKING: A Warner press-release reads as follows, "In a scene for **To the Victor**, partly filmed by Warners' first postwar overseas unit, Dennis Morgan and Viveca Lindfors met and talk outside a theatre in the Place Des Vosges, Paris. The marquee is **Humphrey**

Bogart en Action Nord Atlantique. Film was made at Warners' in 1942 and is now on first run in the French capital. . . . A good yarn—but unfortunately, the French is wrong, and, as Warners should know, the Parisian title of their Action in the North Atlantic is **Convoy vers Mursmansk**. . . .

Jimmy Cagney is rumored se-

cretely preparing a film version of Dalton Trumbo's magnificent **Johnny Got His Gun**, which he did several times on the radio before the war. It is one of the greatest anti-war novels ever written. . . . Hollywood will be a deserted town come Oct. 20: Most of its best people, from both right and left, will be answering Washington subpoenas for the unAmerican investigation. . . .

Loew's circuit having refused to defy the House Un-American Committee and open Charles Chaplin's **Monsieur Verdoux** in Washington first-run houses, United Artists booked it into a flock of neighborhood theaters, and Russell Birdwell promptly coined a new advertising slogan: "The Picture That Couldn't Be Stopped" . . . Not bad. . . .

The State of Virginia has banned Screen Guild's **The Burning Cross**. More power to the anti-KKK film. Its message seems to be reaching its mark. . . . The city of Memphis has, unaccountably, banned Hal Roach's **Curley**, a comedy in which, apparently, Negro entertainers get too good

a break. The film industry announces it will fight this ban to the hilt. It has, as yet, made no pronouncement about fighting for universal release of **The Burning Cross**. . . . In Latin America, **Crossfire** will be known as **Crossroads of Hate**, a very good title. . . .

The New Films

The Trouble With Women (PAR). Amusing piece of froth about a professor who shies away from women. Ray Milland, Teresa Wright. Good entertainment.

This Happy Breed (Eng.): If it's still around, this Noel Coward readaptation of **Cavalcade** is well worth seeing as an honest and intelligent appraisal of lower middle-class England, but you'll disagree violently with some of its points la labor.

Best Bets (previously reviewed): **Monsieur Verdoux**, **Crossfire**, **Best Years of Our Lives**, **Songs of Love**, **Great Expectations**, **Black Narcissus**.

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THE WORKER

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Ronald Reagan-3519

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Melletts Reply on 'Song of Russia' Calls Thomas' Charge Untrue

Editor's note—Last May Chairman Thomas of the House Committee on Un-American Activities charged that Lowell Mellett, who during the war period served as an administrative assistant to President Roosevelt, coerced a Hollywood actor into playing the star's role in a picture to which the actor objected because of its alleged communistic ideology.

At that time The Star asked Mr. Mellett, now a Star columnist, to relate his story of the alleged incident. Mr. Mellett preferred to wait for the return of Chairman Thomas and his subcommittee from Hollywood, where they had been taking testimony.

Mr. Mellett made himself available for the hearings twice. He was not called and has not been summoned to the hearing that opens tomorrow. For that reason he has furnished The Star with the statement originally prepared for the House committee, the major part of which is printed below:

"I wish to refute an astounding charge made by the chairman of the House Un-American Committee.

"As reported by the press associations and published in many newspapers the charge was made that during the war, I caused motion picture actor Robert Taylor to appear against his will in a picture called 'Song of Russia.' The charge is based, according to the chairman's statement to the press, on secret testimony taken by himself and other members of a subcommittee in Hollywood. The chairman was quoted as saying, 'This government official came here specifically on orders of his superior to see that Mr. Taylor played that leading role.' He named me as the government official in question.

"The statement is entirely untrue. "Song of Russia" was a Metro-Goldwyn-Mayer picture. The idea originated with MGM. MGM made the picture. MGM selected Mr. Taylor for the star's role. He accepted the role and played it. If, in doing this, he offended his own conscience, that was a matter between himself and MGM.

"In December, 1941, shortly after Pearl Harbor, the motion picture industry, because of its desire to cooperate in the war effort in every possible way, requested the President name some one person with whom it could deal. The President named me. I was then, and continued to be, director of the Office of Government Reports and, as such, co-ordinator of Government news. I was also an administrative assistant to the President. When the Office of Government Reports was absorbed by the Office of War Information, I was asked by the director, Warner Davis, to serve as chief of the motion picture bureau in that organization.

Spoke at Award Dinner.

"In connection with my duties I made a few trips to Hollywood. I made one such trip late in the winter of 1943, at the request of the producing companies, to discuss various questions that had come up. I made another trip early in the spring to speak at the annual Academy Award dinner. On one of those occasions I visited Louis B. Mayer, production head of M-G-M, in his office. The purpose of the visit, if I remember correctly, was to express appreciation for a remarkably fine short picture M-G-M had made, at its own expense, to be used in the United War Relief campaign.

"Mr. Mayer said he would like for me to meet Robert Taylor, saying something to the effect that the latter was unhappy about not being in uniform. He said nothing about Mr. Taylor disliking the particular picture on which he was working. Nor did Mr. Taylor during the very brief conversation I had with him when he was called in and introduced. He indicated simply that he'd be happier flying a Navy plane than making pictures. With that feeling, assuming his sincerity, it was easy to sympathize. This was in 1943, more than a year after Pearl Harbor. Clark Gable, Jimmy

Stewart and several other stars had managed to get into the Army much earlier.

"As for Mr. Taylor, I did not ask him to appear in the picture, or suggest in any way that he should. The statement by Chairman Thomas that I did so on the order of an unnamed superior could only be intended to smear Mr. Davis or the memory of President Roosevelt."

"Early in May I received a long distance call from Gregory Ratoff, an M-G-M director. He wanted to see me on urgent business, he said. I told him to come along. He came to Washington and explained his business. M-G-M was making the picture, 'Song of Russia.' The picture, M-G-M believed, would be useful to the war effort, its usefulness lying in the promotion of a better understanding of the Russian people.

"This was at a time when our Russian allies were taking terrific punishment from the Germans and many people were fearful that the Russian defense might collapse. For himself, Mr. Ratoff related, he hated Communism but loved the Russian people. That, I believe, is the reputation he has had since his many years' residence in this country. He is, I think, a white Russian.

Film's Purpose Discussed.

"The picture, he explained, was designed to dramatize one of the fine characteristics of the Russian people—their love of music and their genuine understanding and appreciation of the art. The movie involved the visit of a world famous American conductor and com-

poser to Russia and his experiences there. That's where Mr. Taylor came in. The man who played that part, Mr. Ratoff said, must be a musician; otherwise he wouldn't be very convincing as a conductor. Mr. Taylor was a musician; Mr. Ratoff said; he had studied at the Seattle Conservatory of Music.

"But—and here was the rub—Mr. Taylor was joining the Navy.

"At that point I interrupted—and it really was an interruption for Mr. Ratoff was all over the office, acting out the picture as he talked, using my pencil as a baton, his arms as the wings of an airplane. He was putting on such a good show, in fact, that I called my secretary in to witness it. But I interrupted to make a little speech that I had made many times before.

"I told Mr. Ratooff he must not ask me to help Mr. Taylor obtain a draft deferment; that our office would not do that for anybody, not even for members of our own organization, no matter how important we might consider their work. I told him I was sorry he had made a useless journey to Washington.

"Mr. Ratoff then interrupted me. No draft deferment was wanted, he explained. Mr. Taylor was getting a commission in the Naval air force and Mrs. Ratoff wanted to know if it was possible for him to work on the picture until it was time to start training.

"I called the Navy and asked that question. I was told that it might be possible, that the matter would

be taken up with the Los Angeles office and that Mr. Ratoff of M-G-M would be advised. In the meantime I was asked to send the Navy a note explaining M-G-M's request. This I did.

Copy of Note Cited.

"The Navy has furnished me with a copy of my note. Dated May 11, 1945. It reads:

Director of Publications,
Navy Department.

My Dear Capt. Lovette:
"Metro - Goldwyn - Mayer" has
asked for a delay in the production
of Robert Taylor as a naval avia-
tion cadet to permit the completion
of a picture now under production
with Taylor as a star. Much of
the picture already has been shot
but there remains several weeks
further shooting.

"This picture has Russia for its scene and the Office of War Information believes that, based on the script, which we have read, will serve a useful purpose in the war effort. It has no political implications, being designed primarily to acquaint the American people with the people of one of our Allied nations.

Yours sincerely,
/s/ F. B. Powell Mellett.
Chief, Bureau of Motion Picture
"The Rains" appears to overcome
my gratitude. He bowed almost
to the floor, seized my hand as
to kiss it, and departed. That was
the last I saw of him or caught
else in connection with "Song
Russia."

for the picture itself, if it contained communistic propaganda, it must have been of a very pale variety. I have told you Mr. Hat-off's sentiments on the subject of Communism. Mr. Taylor has recently told the world his. Mr. Mayer, the producer, was at that time the highest-salaried individual in America; he prides himself on his Republican conservatism and he was Senator Taft's host on the latter's recent visit to Los Angeles. The picture could not have been very Red.

Services Showed Film.

"Further indication of how the picture was regarded at the time is furnished by the fact that the United States Army Motion Picture Service—with which, incidentally, I had no connection—obtained 142 prints of the picture for showing in Army camps throughout the United States, Alaska and the Canal Zone; the Navy obtained 20 prints for showing aboard naval vessels.

"That, in brief, is my recollection of the incident involving Mr. Taylor and 'Song of Russia.'

"Now, with the committee's permission, I would like to offer a suggestion.

"If I understand correctly, the committee is seeking to ascertain what, if any, subversive influences have entered into and are affecting the pictures shown in American theaters. I believe this objective can be achieved by taking the following fairly simple steps:

"1. Decide which pictures contain anything that, intentionally or unintentionally, might possibly serve to undermine our American Government or our democratic way of life.

"2. Trace the history of each such picture from its inception through all the stages of its production. Learn who first broached the idea, who prepared the first rough draft, who wrote the original script, who rewrote it, who edited it, who participated in the conferences concerning it, who directed the shooting, and

Who accepted the final responsibility for the picture and put the company's time, talent and money into its production.

"The committee's work, however, could be greatly expedited if, having found that a given picture contains qualities it considers subversive, it should proceed directly to the third step. This would fix the responsibility where it belongs. For the very clear fact is that no picture can be produced without the approval of the head of the company."

Ronald Reagan-3520

Hollywood Red Probe To Hear 3 Producers At Opening Tomorrow

Thomas Says Films
Followed 'Party Line';
Stars to Testify Later

LOWELL MELLETT DENIES asking Robert Taylor to appear in Russian picture. Page A-4

Three movie-makers—Jack L. Warner, Louis B. Mayer and Sam Wood—will face the House Committee on Un-American Activities at the opening tomorrow of a projected three-week inquiry into "alleged Communist influence" in Hollywood.

Committee Chairman Thomas said last night he expects to show certain movies followed the Communist Party line. He refused to name the movies in advance but said the hearings would cover "propaganda in movies and personnel in Hollywood."

Mr. Warner is vice president of Warner Bros., which filmed "Mission to Moscow." The committee's interest in that film is indicated by the fact that former Ambassador Joseph E. Davies, who wrote the book on which the film was based, is listed as a subpoenaed witness.

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Mr. Wood, director and producer, reportedly is one of the founders of the Motion Picture Alliance, which called for an investigation of Communist influence in the movie capital.

No movie stars are scheduled to be heard tomorrow, but Mr. Thomas

has called later in the day a group of writers and

Robert Taylor, among others. So far the list is strictly masculine—except for Ginger Rogers' mother, Mrs. Lela E. Rogers—but Mr. Thomas promised some "surprise witnesses."

Charlie Chaplin, according to Mr. Thomas, has had a "communication" with the committee to hold himself in readiness for an appearance, but has not yet been called. Walt Disney and Sam Goldwyn also are listed.

Charge Made Last May.

The committee has been building up to this hearing since last May, when it charged that "some of the most flagrant Communist propaganda films were produced as a result of White House pressure." That report, following closed committee hearings in Hollywood, proposed that the committee subpoena Communist actors, writers, directors and producers and "confront them in public

session with the testimony and evidence against them."

In announcing a list of prospective witnesses, however, Mr. Thomas emphasized that the fact they are being called to testify before the committee should not be considered a reflection on their character or patriotism.

"These persons are being brought with the sole objective of obtaining the facts regarding the inroads the Communists have made in Hollywood," Mr. Thomas said. "Some of the witnesses are friendly to the committee's purposes. Others are undoubtedly hostile. The committee wants to hear both sides."

Forty-three names were included on the list of those on whom subpoenas were being served, but it was learned that some additional writers and directors have been subpoenaed and some of those on the original list have not heard from the committee.

Johnston Welcomes Probe.

Mr. Thomas said he wants to "settle once and for all the question of Communist infiltration into the motion picture industry."

On that score, Eric Johnston, president of the Motion Picture Association of America, has notified the committee that his association welcomes the inquiry as a chance to "meet squarely any charges which have been leveled against it and to bring out into the open and expose ugly rumors, innuendoes and reckless accusations." Mr. Johnston already has denied flatly that the motion picture industry has injected subversive, un-American propaganda into its movies.

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Adrian Scott Summoned.

There also were indications that the committee is interested in another movie—"Crossfire." The picture's producer, Adrian Scott, and director, Edward Dmytryk, have been subpoenaed to appear on the same day. The list of prospective witnesses also includes Dore Schary, who is in charge of production at RKO, the studio which produced the picture.

In addition to the movie-makers, a battery of legal talent will be on hand at the hearings. Paul V. McNutt, former Ambassador to the Philippines, will represent the Motion Picture Association. Nineteen of the prospective witnesses have hired half a dozen lawyers to represent them, including Robert W. Kenny, former Attorney General of California and Henry Wallace proponent; Bartley Crum, author of "Behind the Silken Curtain," and Martin Popper of Washington. Also representing the 19 are Ben Margolis and Charles J. Katz of Los Angeles and Sam Rosenwein of New York.

Mr. Margolis said he and his colleagues "certainly are going to uphold the Constitutional rights of these people and not permit any invasion of these rights."

Most of the clients of the lawyers arrived last night at National Airport. They made no statements. When questioned about the nature of their testimony, the principal figures said they would have nothing to say until they conferred with their lawyers.

Press Conference Today.

The latter had announced earlier they would hold a press conference at 4 p.m. today in the National Press Club.

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The group established headquarters at the Shoreham Hotel, but several in the party took up residence in other hotels.

Open Meeting Scheduled.

Mr. Parks, Ring Lardner, jr.; Mr. Dmytryk and Mr. Scott were expected to have more to say tomorrow night.

They are scheduled to be joined by Producer-Director Lewis Milestone in speaking at an open meeting at 8 o'clock in the National Press

Club auditorium, sponsored by the National Lawyers Guild. In inviting the public to the meeting, the guild issued a statement in which it declared:

"The Un-American Activities Committee * * * has sought to prescribe what is orthodox in matters of politics, patriotism, social organization, opinion, art, education and science. It has branded all those who depart from its prescribed orthodoxy as 'un-American' * * * without fair hearing to its victims."

Threat To Liberty Alleged.

"By this process, it has created a condition of hysteria and intimidation in which freedom of speech is stifled and liberty of all Americans is imperiled."

The Capitol hearing will get under way at 10:30 a.m. in an atmosphere which should make the Hollywood contingent feel right at home. Witnesses will face a battery of flood lights, microphones, movie and still cameras.

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C.N. 270,577/12

Sunday Star
Washington

10-19-47

Ronald Reagan-3521

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Gary Cooper, Mr. Taylor, Robert Montgomery, Ronald Reagan, Larry Parks and Adolph Menjou among others. "So far, the cast is strictly masculine—except for Ginger Rogers' mother, Mrs. Lela E. Rogers—but Mr. Thomas promised some "surprise witnesses."

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Mr. E. A. Tamm _____
Mr. Clegg _____
Mr. Glavin _____
Mr. Ladd _____
Mr. Nichols _____
Mr. Rosen _____
Mr. Tracy _____
Mr. Carson _____
Mr. Egan _____
Mr. Gurnea _____
Mr. Harbo _____
Mr. Hendon _____
Mr. Jones _____
Mr. Pennington _____
Mr. Quinn Tamm _____
Mr. Nease _____
Miss Gandy _____

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WASHINGTON STAR
Page A-1 & A-4

Ronald Reagan-3522

Mr. Tolson_____
 Mr. E. A. Tamm_____
 Mr. Clegg_____
 Mr. Glavin_____
 Mr. Ladd_____
 Mr. Nichols_____
 Mr. Rosen_____
 Mr. Tracy_____
 Mr. Carson_____
 Mr. Egan_____
 Mr. Gurnea_____
 Mr. Harbo_____
 Mr. Hendon_____
 Mr. Jones_____
 Mr. Pennington_____
 Mr. Quinn Tamm_____
 Mr. Nease_____
 Miss Gandy_____

Meeting to Hear Hollywood Star

Larry Parks and other Hollywood personalities summoned to testify before the House Committee on Un-American Activities will speak at an open meeting scheduled for 8:30 p. m. tomorrow in the auditorium of the National Press Building.

The National Lawyers Guild, sponsor of the meeting, announced that other speakers would include Robert W. Kenny, president of the Lawyers Guild; Bartley C. Crum, San Francisco author; Ring Lardner, jr., author and screen writer; Lewis Milestone, screen producer-director; Edward Dmyt-

ryk, director, and Adrian Scott, production man.

The guild announcement said the House committee that brought the Hollywood group to Washington "has acted as a combined censor, prosecutor and propaganda agency."

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EX-21
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OCT 19 1947
WASHINGTON POST
Page 9-M

Ronald Reagan-3523

Open Leftist War On Movie Probe

By DAVID SENTNER

N. Y. Journal-American Washington Bureau

WASHINGTON, Oct. 17.—The leftist propaganda war has been opened against the inquiry into Communist influence in Hollywood which begins next Monday before the House Committee on Un-American Activities.

Eighteen screen writers, producers, directors and actors who have been summoned to appear before the hearing released an open letter to the motion picture industry on the so-called issue of "freedom of the screen from political intimidation and censorship."

The signers all have official records of affiliations with Communist front groups.

The avowed sponsors of the letter were attorneys connected

with the National Lawyers Guild labeled officially as a Red front.

When former Assistant Secretary of State A. A. Berle Jr., resigned from the National Lawyers Guild he stated that "It is now obvious that the present management of the guild is not prepared to take any stand which conflicts with the Communist party line."

LEADERS QUIT GROUP.

U. S. Supreme Court Justice Jackson, N. Y. Supreme Court Justice Pecora, former guild president, and former Lt. Gov. Poletti, of New York, were among prominent legal aces who resigned because of Communist domination of the NLG.

Among those signing the manifesto attacking the Congressional probe into Red tactics in the moving picture industry were the following Hollywood figures:

Alvah Bessie, Herbert Biberman, Lester Cole, Richard Collins, Edward Dmytryk, Gordon Kahn, Howard Koch, Ring Lardner Jr., John Howard Lawson, Albert Maltz, Lewis Milestone, Samuel Ornitz, Irving Pichel, Larry Parks, Robert Ross, Adrian Scott, Waldo Salt, and Dalton Trumbo.

SIGNED BY LAWYERS.

The open letter was labeled as coming from attorneys Bartley C. Crum, San Francisco; Robert W. Kenny, Benjamin Margolis and Charles Katz, Los Angeles; Martin Popper, Washington, D. C. and Samuel Rosenwein, New York.

The majority of this legal group have specialized in defending Communist defendants in various court actions. Most of them are also affiliated with Red front organizations, according to the files of the House Committee on Un-American Activities.

Crum, vice president of the National Lawyers Guild, was listed as lauding the War Department commissioning of Communists; vice chairman of the Communist front "win the peace conference"; signing a protest against a ban on the Communist party; and a sponsor of the American Slav Congress, which supports the policies of Commissar Tito of Yugoslavia.

Kenny, president of the NLG, was a member of the committee which supported the Communist

Ronald Reagan-3524

party candidacy of Mrs. Laurence McCormick when she ran for the California state senate.

Kenny was honorary chairman of the Mobilization for Democracy, affiliate of the Civil Rights Congress, which a recent House committee report branded as "exploiting America's traditional regard for civil liberties in order to allow free play for outright subversion."

Kenny was also counsel for William Schneiderman, state secretary of the Communist party in California.

He was called by Pravda, Moscow newspaper, "a sincere friend of the Soviet Union."

DEFENDED COMMUNIST.

Charles Katz was attorney for Sam Darcy, Communist state chairman for Pennsylvania, in a court action charging fraudulent balloting.

Martin Popper, vice president of the Lawyers Guild, defended Mrs. Dorothy Rose Blumberger, state secretary of the Communist party of Maryland.

Popper also endorsed the War Department order (now rescinded) commissioning Communists.

Samuel Rosenwein is purported to be one of the "brain trusters of the National Lawyers Guild."

The National Lawyers Guild
Internal Security--C.

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Ronald Reagan-3525

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen	.....
Mr. Tracy	.....
Mr. Carson	.....
Mr. Egan	.....
Mr. Gurnea	.....
Mr. Hendon	.....
Mr. Pennington	.....
Mr. Quinn	.....
Mr. Nease	.....
Miss Gandy	.....

McGuinness Challenges Hollywood Witnesses Protesting Film Probe

Hollywood witnesses protesting their summons to appear at a congressional inquiry into subversive activities in the film industry met with strong challenge last night from a spokesman for the Motion Picture Alliance for the Preservation of American Ideals.

He was James R. McGuinness, member of MPA's executive committee and an executive of Metro-Goldwyn-Mayer Studios.

McGuinness responded after the Southern California chapter of the Progressive Citizens of America had staged a "sendoff rally" at Shrine Auditorium Wednesday night for 18 of the actors, writers and producers subpoenaed to appear in Washington before the House un-American activities investigating committee. The hearing was termed an "inquisition."

CHARGES—

One of the rally speakers accused MPA's officers and members of being "friendly" witnesses before the committee and asserted MPA was attempting to surrender the industry to "un-American domination."

In his statement last night, McGuinness said:

"The Motion Picture Alliance for the Preservation of American Ideals is a nonpolitical organization, which has never supported any candidate for any political office since it was organized in February, 1944.

"Some members of the Motion Picture Alliance supported Thomas E. Dewey in the last presidential campaign. Some members supported Franklin Delano Roosevelt. What any of them did, they did as individuals.

"Four members of the 25-man executive committee are among the founders of the

are still legal parties and that anyone may join them who wishes to, or refrain from joining if that is the individual's wish.

PRINCIPLES—

"In its statement of principles, adopted at its first formal meeting in February, 1944, the MPA stated that it 'believed in, and liked, the American way of life,' and further stated that it 'found itself in sharp revolt against a rising tide of Communism, Fascism and kindred beliefs that seek by subversive means to undermine and change this way of life.'

"It pledged itself to fight by every means at its organized command 'any effort of any group or individual to divert the loyalty of the screen from the free America that gave it birth.'

"The position of the MPA as to the content of motion pictures is officially 'that motion pictures should be free for the presentation of any problem, but we insist that ideologies, foreign or opposed to our ways, must be clearly identified as such.'

"Its attitude on censorship is that it is 'unalterably opposed to any political industry code, to any group agreements or any manner of forbidding any political opinions to anyone by any form of collective force or pressure.'

EXPLODED—

"When the Motion Picture Alliance was formed the first attack on it was to try to laugh to scorn the notion there might be even a Communist or fellow traveler in the motion picture community. That contention has been exploded so fully by the People's World

would be farcical to note the list of party liners who now wrap about themselves the mantle of defenders of the industry and of free speech.

"We wonder how they stand on Vishinsky's demand that some American leaders who opposed Soviet imperialism should be put in chains and that American newspaper men should be jailed for war-mongering if they report the truth of Soviet activities?"

"If the noble defenders of free speech who met at the Shrine Auditorium want to protest the only menace to free thought in the world, why don't they go on record as censuring and opposing Vishinsky for his iniquitous proposals to the United Nations?"

LOS ANGELES EXAMINER

DATED

OCT 17 1947

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A handwritten signature in dark ink, appearing to read "J. Edgar Hoover". The signature is written in a cursive, somewhat stylized script. The first part of the signature, "J. Edgar", is written in a more compact, cursive style, while "Hoover" is written in a more open, flowing script. The signature is positioned in the upper left quadrant of the document.

motion picture industry

Undoubtedly, Mr. Johnston said there are Communists or Communist sympathizers in Hollywood, and "we neither shield nor defend them," but "want to see them exposed."

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Ronald Reagan-3526

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Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Hendon
Mr. Pennington
Mr. Quinn
Mr. Nease
Miss Gandy

[Signature]

G up Assails Film Red Quiz

Congressional investigation of Hollywood's subversive activities was termed an "inquisition" last night at a sendoff rally in Shrine Auditorium for 18 of the screen figures subpoenaed to Washington next Monday.

Larry Parks, Gene Kelly and Marshall Hunt spoke at the meeting sponsored by the Progressive Citizens of America.

Other speakers included Bartley Crum, San Francisco attorney, and PCA President Robert Kenny, who will be counsel for some of the writers, actors and directors called by the House Un-American Activities Committee.

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Ronald Reagan-3527

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 Mr. E. A. Tamm_____
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 Mr. Gurnea_____
 Mr. Harbo_____
 Mr. Mohr_____
 Mr. Pennington_____
 Mr. Quinn Tamm_____
 Mr. Nease_____
 Miss Gandy_____

Casper

Ask Thomas to Curb Movie 'Red' Charges

House Un-American Activities Committee Chairman Rep. J. Parnell Thomas (R., N. J.) today had an appeal from Americans for Democratic Action not to "discredit a whole area of our creative life" because "some Communists may" have infiltrated the movie industry.

Leon Henderson, chairman of ADA's executive committee, and Movie Star Melvyn Douglas, California ADA chairman, urged Rep. Thomas to overhaul his committee's procedures to avoid repetition of "past injustices" and eliminate the "repressive aspect" of its pending Hollywood investigation.

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Film notables heading for Red hearing

Former Asst. Gen. Robert W. Kenny and ~~Barthel~~ ~~San~~ Francisco author and attorney, today will lead 18 Hollywood luminaries to Washington by plane and rail.

The film people will appear before the House Un-American Activities Committee in response to subpoenas purporting to be for the purpose of ferreting out Communism in the film colony.

The party will take off late today and will stop over in Chicago for a rally with similarly subpoenaed movie and entertainment personages there, arriving in Washington Sunday.

Monday night another rally will be held in the Washington Press Club auditorium where groups in the same category from New York and Washington will join the California delegation.

They will take with them a resolution approved unanimously by more than 5000 persons who attended a testimonial rally for them last night at the Shrine Auditorium, demanding abolishment of the Un-American Activities Committee.

The resolution was read by Burgess Meredith.

The rally, sponsored by the Progressive Citizens of America, raised several thousand dollars in donations for a war chest to carry the "fight for freedom of expression" to the people via press and radio.

Both Kenny and Crum told the Shrine crowd every one of their film clients has pledged to fight to the limit for his constitutional rights.

The Shrine rally was emceed by Gene Kelly, actor and dancer who won't be dancing for awhile because he is on crutches with a broken foot. Evelyn Keyes and Marsha Hunt, actresses who are not among those subpoenaed, addressed the gathering.

Those making the trip by rail are:

Alvah Bessie, writer; Herbert Biberman, producer; Lester Cole, writer; Edward Dymtryk, director; Gordon Kahn, writer; Howard Koch, writer; Ring Lardner Jr., writer; John Howard Lawson, writer.

Albert Maltz, writer; Lewis Milestone, director; Samuel Ornitz, writer; Larry Parks, actor; Irving Pichel, director; Waldo Salt, writer; Adrian Scott, producer; Robert Rossen, director; Dalton Trumbo, writer.

Richard Collins, writer; George Pepper, writer; Helen Reichman, writer; Berthold Brecht, writer; Ben Margolis, attorney, and Mrs. Lardner, Mrs. Maltz and Mrs. Scott.

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LOS ANGELES DAILY NEWS
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Ronald Reagan-3529

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Keep America Free

rally TONIGHT, 8 p.m.

SHRINE AUD.

Jefferson and Royal

HEAR

- ~~EVELYN~~ KEYES
- ~~MARSHA~~ HUNT
- ~~GENE~~ KELLY
- ~~NORMAN~~ CORWIN
- ~~BARTLEY~~ CRUM

tell the story of un-American Committee's
attack on motion picture industry and

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LOS ANGELES DAILY NEWS
DATED OCT 15 1947

Ronald Reagan-3530

MEET

in person 19 film notables leaving after the
meeting to testify at Washington hearings of
House Un-American Activities Committee.

LEARN

about attempt to impose thought control
in the United States.

DEFEND

the film industry.

PROTECT

your civil rights.

ABOLISH

un-American Committees.

Tickets at Shrine Box Office

Sponsored by Southern California Chapter Progressive
Citizens of America, 1515 Cross Roads
of the World.

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NOV 14 1947

★ Virginia Wright

Drama Editor

The campaign of calumny which has been directed against the motion picture industry in the past few years finally has aroused Hollywood to a militant defense of freedom of the screen.

While the snipings of the reactionary Motion Picture Alliance for the Preservation of American Ideals, and the witch-hunting of California's Senator Jack B. Tenney were generally dismissed in Hollywood as villification too ridiculous to answer, the subpoenaing of film figures to the Thomas-Rankin Un-American Activities Committee hearings in Washington next week has stirred the town to action.

Disparate elements have joined in the fight, alert at last to the threat of a new kind of screen censorship.

No finger of accusation has been pointed at persons like John Huston, William Wyler, Anatole Litvak, Collier Young and Katharine Hepburn, but they spearhead a committee called "Hollywood Fights Back," which is determined to preserve free speech on the screen.

And the 18 "accused," for whom a testimonial rally is being staged at the Shrine Auditorium tonight have joined to fight the slander on Hollywood as a unit, not as individuals protecting their good names.

Of the 18, four—Adrian Scott, Larry Parks, Albert Maltz and Irving Pichel—will appear on tonight's program in addition to such non-subpenaed speakers as Norman Corwin, Evelyn Keyes, Gene Kelly, Robert Ryan, Marsha Hunt, Bartley Crum and Robert Kenney.

After the public rally tonight chairmaned by Gene Kelly, the writers, directors, producers and actors who have been subpoenaed to Washington will fly to Chicago tomorrow for another rally, and on Sunday night these artists singled out for attack will be guests of honor at a Washington, D. C. rally.

In all, the Thomas-Rankin committee has served subpoenas on 41 figures in the motion picture industry. Some of them, members of the MPAFTPAI, have been called obviously as witnesses for the prosecution.

Others, the studio heads, will be asked to answer charges

that communistic propaganda has been filtering into motion pictures.

According to Dore Schary, RKO-Radio's vice-president in charge of production, and one of the subpoena holders, the burden of proof will be on the committee.

For what, to get down to cases, does it mean by communistic propaganda?

To judge by the committee's brand of evidence, apparently it means any concern with contemporary problems, any criticism of governmental officialdom, or any attempt to make characters on the screen into thinking human beings.

Schary's own production, "The Farmer's Daughter," was given the Red smear. Why? Because it intimated that all politicians are not the honest, upright soul they pretend to be? Because lampooned both the rabble rousers and the gullible public?

Newspaper cartoonists have been doing it ever since Thomas Nast called attention to the infamous Tweed ring with his pungent drawings. In the 1870s Nast was applauded as a patriot. Today, apparently, he would be called un-American and his modern counterparts may be next on the subpoena list.

Samuel Goldwyn's "The Best Years of Our Lives" was called subversive, too, and the producer will be in Washington to ask what's communistic about a study of the problems of returning veterans.

Adrian Scott and Edward Dmytryk, producer and director respectively of "Crossfire," (the current picture dealing with the dangers of anti-Semitism, which is bringing in tremendous returns, as proof of its public acceptance) have been summoned to defend themselves.

Is it un-American to be concerned with the evils of racial prejudice? Apparently, for Howard Koch has been subpoenaed, too. He did a script for "Earth and High Heaven" on the same

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(Continued from Page 27)

subject for Samuel Goldwyn. So did Ring Lardner Jr., who also has been subpoenaed. Or maybe the committee has unearthed something subversive in "Forever Amber," which Lardner adapted for the screen.

Robert Rossen apparently stirred up trouble for himself when he dared to suggest in a prize fight film, "Body and Soul," that Negroes have some rights in a democracy, and now that he is preparing to produce and direct the Pulitzer prize novel, "All the King's Men," he probably is courting more. That book deals with an American Fascist, a subject that certainly will be taboo if reactionaries have their way.

Irving Pichel directed "A Medal for Benny," a film which seems to have made him suspect because it took satirical jibes at a small town chamber of com-

merce.

And Lewis Milestone directed "All Quiet on the Western Front," an anti-war film; "Of Mice and Men," a film treating itinerant workers with compassion; "A Walk in the Sun," a picture of men in battle, and more recently "Arch of Triumph," a piece of fiction touching on the problem of European refugees.

Waldo Salt probably got on this list because he had the courage to write a script (still unfiled) for "Freedom Road," a factual story of a democratic experiment just after the Civil War.

I can't trace the committee's thinking in regard to Larry Parks, the actor who impersonated Al Jolson in "The Jolson Story," but Lester Cole once suggested in a script, "Blood On the Sun," that it

might have been a good idea if the United States had remained in the League of Nations.

Albert Maltz wrote "Pride of the Marines," the life story of a blinded hero of Guadalcanal which is supposed to have been dosed with propaganda. Dalton Trumbo wrote "Thirty Seconds Over Tokyo," but it was his development of a scene in "Tender Comrade," in which four war workers come to the sensible conclusion that four can live together in a house cheaper than in single apartments, which put the finger on him.

A long time ago John Howard Lawson wrote a picture for Walter Wanger about Spain. It was called "Blockade," and while it sidestepped issues it gave the impression that Franco wasn't a hero.

Lawson, who since then has written "Sahara," "Smash-up"

and "Counterattack" holds a subpoena. So do Gordon Kell, managing editor of "The Screen Writer;" Samuel Ornitz, the novelist; Bertolt Brecht, the anti-Nazi who was No. 5 on Hitler's list even at the time of the Munich putsch, and who recently dramatized the career of "Galileo;" Herbert Biberman, who directed "The Master Race" and Alvah Bessie, who wrote the original story for Errol Flynn's "Objective Burma."

If these men, or the studios which employ them, can be intimidated, then the hearings in Washington next week will have accomplished their purpose. For fear, as Adrian Scott once put it "constitutes conservatism to the point of reaction." What is more important probably, from the paying customer's standpoint "it can cause creative senility, hackery and lousy pictures."

'Everybody Ready for Hallowe'en?'



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DATED
OCT 15 1947

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★ The core of an inquiry

The House Un-American Activities Committee is getting ready to blast at Hollywood again. Last summer's barrage was just a warm-up. On October 20, in Washington, the real cannonading starts.

What must be demanded of Representative Thomas and his colleagues is that, since they're determined to prod into an ill-defined subject, they at least try to conduct their inquiry in a fair, impartial manner.

The motion picture industry already has suffered sufficient undeserved indignities as a result of Red probes. Moreover, despite reams of testimony, nobody has proved Hollywood's product—the movies—is freighted with dangerous doctrines.

On the contrary, 99 per cent of the stuff ground out by the motion picture factories is nothing more than a glamorized imitation of life designed to give Joe Doakes and his wife and kids an evening of dreams in a darkened auditorium.

Motion pictures are a mass art. As such they've had to remain close to mass tastes. If you understand this you'll be less critical of the movies, more hopeful about their future, for they will grow and change as the people themselves grow and change.

Undoubtedly, of course, there are Communists employed in the film industry. There are Communists scattered throughout the United States today and it would be strange indeed if Hollywood didn't have its share of them.

But the essential question Chairman Thomas should address the forthcoming committee inquiry to is this: Has the motion picture industry produced films

loaded with Communistic, subversive, un-American propaganda?

The woods today are full of folks who scare easily, who look under their beds at night, and who're inclined to label as "Communistic" anything with which they disagree—any statement or presentation which causes their hackles to rise or upset their serene, wish-filled convictions that the status shall and must remain very, very quo.

Some of these nervous people already have given testimony on this subject. They've seen *The Farmer's Daughter* as Kremlin-inspired because it took a poke at politicians-on-the-make—a pastime, by the way, historically American to which even *The Wall Street Journal* is now and then addicted.

Or the bogey-ridden have become horribly exercised over such movies as *Mission to Moscow* and *Song of Russia*, which were produced during the wartime period of The Strange Alliance when America generally shared a starry-eyed hope of continued friendly U.S.-U.S.S.R. relations.

But no one to date has cited a specific, incontrovertibly obvious example of a Hollywood film which has sought to warp the faith of Americans in the basic principles of their form of government.

Unless the subject they're inquiring into can be more precisely defined, Chairman Thomas and his buddies are going to accomplish nothing except the staging of a three-ring circus this month—a big, foolish show which will delight Soviet critics, damage the film industry, and undermine public confidence in our most popular entertainment medium.

—P.E.G.F.

LOS ANGELES DAILY NEWS
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Ronald Reagan-3534

Un-American Probers Put Off Chaplin Quiz

By the Associated Press
The House Committee on Un-American Activities has postponed questioning of Charlie Chaplin, originally scheduled to be one of the early witnesses in its investigation of Communist influences in Hollywood, starting next Monday.

Mr. Chaplin was subpoenaed to appear October 23, but Robert E. Stripling, committee counsel, said yesterday he was advised Friday that he would not be called until the third week of the hearings.

Mr. Chaplin replied from Hollywood that he had arranged his affairs to appear as directed and wanted to go through with the plans.

Mr. Stripling, however, said the comedian was advised that the postponement stands.

Meanwhile, the committee was asked to allow "those whose names may be freely assaulted" to appear with lawyers and cross-examine "their accusers."

The Americans for Democratic Action made the request in a letter to Chairman Thomas. The ADA said that without the legal procedure it asked, the investigations "can only * * * strengthen the very forces you purport to expose."

The letter bore the names of Leon Henderson and Melvyn Douglas, ADA officials.

"It is undoubtedly true that some Communists have sought to make their influence felt in Hollywood—as everywhere else," the officials wrote. "The greatest service we can render to them is to discredit a whole community and area of our creative life because some Communists may have found their way into it."

Mr. Tolson ✓
Mr. E. A. Tamm ✓
Mr. Clegg ✓
Mr. Coffey ✓
Mr. Glavin ✓
Mr. Ladd ✓
Mr. Nichols ✓
Mr. Rosen ✓
Mr. Tracy ✓
Mr. Carson ✓
Mr. Egan ✓
Mr. Hendon ✓
Mr. Pennington ✓
Mr. Quinn Tamm ✓
Mr. Nease ✓
Miss Gandy ✓

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II

0 Motion Picture Industry

Un-American Probers Put Off Chaplin Quiz

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Mr. Tolson	✓
Mr. E. A. Tamm	✓
Mr. Clegg	✓
Mr. Glavin	✓
Mr. Ladd	✓
Mr. Nichols	✓
Mr. Rosen	✓
Mr. Tracy	✓
Mr. Egan	✓
Mr. Gurnea	✓
Mr. Harbo	✓
Mr. Mohr	✓
Mr. Pennington	✓
Mr. Quinn Tamm	✓
Mr. Nease	✓
Miss Gandy	✓

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On the Other Hand

Three Rings in the Coming Circus And the Ring to Watch Is Third

By Lowell Mellett

Scheduled to begin next Monday is one of the more bizarre performances of the House Un-American Activities Committee. The full-dress "investigation" of alleged communism in Hollywood will get under way. It is to be a three-ring circus, although only one ring will be used at a time.

In one ring the moguls of motion picture industry will be permitted to perform. These



Lowell Mellett.

are the men who really make the pictures. They determine what the movie-going public shall see on the screen. Their's is the responsibility for the pictures' content and they are not disposed to duck that responsibility. As a matter of fact, if the House Committee has any sound reason for questioning the Americanism of American movies it would need to examine nobody but these producers and company heads. Nothing can be shown on the screen that they do not sanction.

So they have been subpoenaed, the Barnums, Baileys and Ringling Brothers of the picture world, and they will be on hand with their own ringmaster, Paul V. McNutt. To what extent the ringmaster will be permitted to function will not be known until he makes the attempt. He has been engaged by the heads of the major companies to serve as their counsel, but the committee in recent hearings has permitted counsel to do no more than advise clients concerning their constitutional rights. They cannot ask questions or cross-examine witnesses.

However, there is little reason to fear that the performers in this ring will be unable to perform to their own and probably the Committee's satisfaction. They can demonstrate convincingly that they hate communism as much or more than anybody and that they are keeping communistic ideas out of their pictures. They should come through the ordeal with their heads high.

SECURITY DIVISION
ROUTING

Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Hendon
Mr. Pennington
Mr. Quinn
Mr. Nease
Mr. Gandy

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Ronald Reagan-3537

NOV 23 1947

Another ring will be given over to some actors, writers and other Hollywood artists who have expressed their fear that certain sinister shepherds are going on in their colony. These are men and women who seem sincerely to believe that Hollywood is honeycombed with communist cells. (Maybe they are right, but it doesn't seem reasonable.) On the important point, however,—assuming the committee is concerned with the important point—these witnesses may have difficulty, no matter how sympathetic they are handled by the committee. The important point is whether or not the alleged communists are able to get subversive ideas into the pictures and thus across to the American people. It is not going to be easy to prove that they can or do.

And then there is the third ring. This is the one likely to provide some excitement, for it contains the real suspects. These are the writers, directors and actors who, in the opinion of the committee, have been poisoning the innocent minds of us movie-goers. They are going to have a bad time. They are the Roman slaves thrown to the lions, with the lions, in this circus, playing for keeps.

Little Lawyers Can Do.

They may or may not have lawyers to protect them, but, in any case, there is little that lawyers can do. The suspects are not advised of what they are suspected. They are not furnished with the secret testimony against themselves. They cannot confront or question their accusers. And over them will constantly hang the threat of contempt proceedings.

The other day in New York a

Ronald Reagan-3538

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Federal judge, Simon H. Rifkind, instructed a grand jury in its duties. "Of late," he said, "we have witnessed the intrusion of other agencies into the field of the grand jury, who undertakes to participate in the delicate business of accusation.

"These agencies—Congressional committees—have no such tradition as that which sanctifies the work of the grand jury. They have no law-given responsibilities. They are armed with no safeguard against the play of passion and clamor. They have no rules of evidence, no rule of probable causes. Rumor, gossip, suspicion are admissable ingredients of their deliberations. No judicial tribunal stands ready at hand to curb excessive zeal and to protect those entitled to protection under our laws."

Before the coming inquisition is concluded the group in the third ring are pretty certain to agree that the Federal judge said a mouthful.

Ronald Reagan-3539

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Smoke Screen Seeks to Hide Commie Expose

By JAMES WALTER

A smoke screen is being prepared by the Communist-front National Lawyers Guild to counteract disclosures expected at the opening of hearings on Communist activities in the motion picture industry, this newspaper learned last night.

The hearings are to start Monday before the Un-American Activities committee. The lawyer's organization has arranged a meeting in the National Press club auditorium for Monday night.

Commies to Speak

Several leading California Communists have been invited to speak at the meeting, the admitted purpose of which is to protest the committee's investigation of subversive operations in the film colony.

Star of the protest meeting is to be Robert W. Kenny, president of the Lawyers Guild and former attorney general of California. Kenny has been listed by the Un-American Activities committee as affiliated with 38 "front" organizations, including Russian War Relief, Hollywood Independent Citizens Committee of the Arts, Sciences and Professions, Motion Picture Artists Committee Conference for Democratic Action, and the Harry Bridges Defense committee.

Kenny also has been affiliated with the New Masses, Communist publication, and the Daily Worker's fund drive. He was a sponsor of a testimonial dinner for Leo Gallagher, an avowed Communist and member of the law firm that represents Communist organizations on the West Coast.

He currently is chairman of the Progressive Citizens of America, which is backing a third party, Wallace-for-President movement. The P.C.A., according to Jack B. Tenney, chairman of the California Un-American Activities committee, took its name from a transposition of the letters C.P.A., Communist Party of America.

Also active in the Lawyers guild is Martin Popper, a vice president. His law firm represented the Anti-Fascist Refugee committee members recently convicted in District court of contempt of Congress.

Purpose Listed

And vice president of the guild, W. F. McCabe, who defended Eugene Dennis, general secretary of the Communist party, when the latter was convicted here of contempt of Congress.

The guild announced as the topic of its Monday meeting, "The Un-American Activities Committee: Legislative Investigation or Device for Thought Control? The program outlining the purpose of the meeting states:

"The un-American activities committee, under the guise of investigation in connection with pending or contemplated legislation, has acted as a combined censor, prosecutor and propaganda agency. It has sought to prescribe what is 'orthodox' in matters of politics, patriotism, social organization, opinion, art, education and science. It has branded all those who depart from its prescribed orthodoxy as 'un-American.'"

Committee investigators are scheduled to present at the hearings starting next week the result of months of investigation in Hollywood and other centers of the film industry. The hearings are expected to last at least three weeks.

Celebrities Called

Many movie fans will be amazed to learn some of their idols are card-carrying members of the Communist party, investigators indicated. Some of these Red stars are among the 40 Hollywood celebrities subpoenaed so far.

James F. Byrnes, recently retained by the movie industry as a special counsel, is not expected to attend the hearings, but Paul V. McNutt, former governor of the Philippines, is scheduled to be there as a representative of Eric Johnston, head of the industry.

Among those subpoenaed is Charlie Chaplin, whose refusal to become an American citizen and his interest in many Communist "front" organizations has attracted wide attention. Committee members indicated he will be among the last group questioned.

Mr. Tolson ✓
Mr. E. A. Tamm ✓
Mr. Clegg ✓
Mr. Glavin ✓
Mr. Ladd ✓
Mr. Nichols ✓
Mr. Rosen ✓
Mr. Tracy ✓
Mr. Carson ✓
Mr. Egan ✓
Mr. Gurnea ✓
Mr. Harbo ✓
Mr. Hendon ✓
Mr. Jones ✓
Mr. Leonard ✓
Mr. Pennington ✓
Mr. Quinn Tamm ✓
Mr. Nease ✓
Miss Gandy ✓

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OCT 14 1947

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OCT 31 1947

Ronald Reagan-3540

Insist Red quiz on film folk be public

Any plan to bar the public and press from hearings of the House Committee on Un-American Activities was branded un-American today by attorneys for several Hollywood figures.

The objection to private sessions came in a letter to Rep. J. Parnell Thomas, chairman of the committee, which is scheduled to start hearings next week in Washington, D. C.

It was signed by Robert W. Kenny, Bartley Crum, Charles J. Katz, ~~Ben Margolis~~ and John J. McTernan, who identified themselves as counsel for 19 persons subpoenaed to appear Oct. 23.

"There is widespread public belief and it is our position that the investigation of the Hollywood motion picture industry is an attack on the basic constitutional rights of the American people," the letter said.

"It is not too much to ask," the attorneys continued, "that the people of the United States be allowed at every stage to know just what your committee is doing, how it is carrying on its investigation and how its members are conducting themselves."

Clients of the five attorneys were listed as Alvah Bessie, Herbert Biberman, Berthold Brecht, Lester Cole, Richard Collins, Edward Dymtryk, Gordon Kahn, Howard Koch and Ring Lardner Jr.

Others were John Howard Lawson, Albert Maltz, Lewis Milestone, Samuel Ornitz, Larry Parks, Irving Pichel, Waldo Salt.

Mr. Tolson	
Mr. E. A. Tamm	
Mr. Clegg	
Mr. Glavin	
Mr. Ladd	
Mr. Nichols	
Mr. Rosen	
Mr. Tracy	
Mr. Egan	
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Mr. Pennington	
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Mr. Nease	
Miss Gandy	

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LOS ANGELES DAILY NEWS
DATED

OCT 13 1947

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Communist Infiltration of
Motion Picture Industry
Internal Security
Bureau file # 100-1

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Ronald Reagan-3541

Mr. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
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Mr. Tracy
Mr. Carson
Mr. Egan
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Mr. Pennington
Mr. Quinn
Mr. Nease
Miss Gandy

Mr. Tamm	_____
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Film Figures to Hold Protest Rally Over Un-American Quiz

A group of well-known Hollywood figures are scheduled to join in a protest next Monday night against the House Un-American Activities Committee as a "thought control agency."

Subpoenaed to appear before the committee as it opens an investigation into the film colony activities, screen writers, producers, directors and an actor will address a meeting sponsored by the National Lawyers' Guild.

Speakers at next Monday's meeting, at 8:30 p.m. in the auditorium of the National Press Building, Fourteenth and F streets N.W., are slated to include Larry Parks, star of "The Jolson Story"; Ring Lardner Jr., author and screen writer; Lewis Milestone, producer-director, and Edward Dmytryk, director.

Other speakers will be Robert W. Kenny of San Francisco, president of the National Lawyers Guild; Bartley C. Crum of San Francisco, vice president; Robert Rosson, producer-director; Adrian Scott, director; Dalton Trumbo, Albert Maltz, screen writers, and Charles H. Houston, chairman of the Legal Committee of the National Association for the Advancement of Colored People.

It was erroneously stated in the first edition of today's Star that the meeting would be held tonight.

The lawyers' group, in its invitation to the meeting, charged that "under the guise of investigation in connection with pending or contemplated legislation," the committee "has acted as a combined censor, prosecutor and propaganda agency."

"It has sought to prescribe what is orthodox in matters of politics, patriotism, social organization, opinion, art, education and science," the invitation said. "It has created a condition of hysteria and intimidation in which freedom of speech is stifled and the liberty of all Americans is imperilled."

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WEST O' THE ROCKIES

with
Oliver Carlson

West Coast Correspondent of THE NEW LEADER



Kearns Investigates Hollywood

A POLICEMAN'S lot is not a 'appy one," according to Messrs. Gilbert and Sullivan.

Congressman Carroll Kearns, (R., Pa.) now thinks the song really applies to him. For his lot, as chairman of a Congressional sub-committee investigating labor problems, which looked so rosy in July, has turned a murky grey by September.

The Hollywood investigation, with which he opened up his tour in August, seemed so promising a place from which to begin. First of all, Hollywood is a natural for nationwide publicity. Secondly, the long, involved and bitter labor dispute in the motion picture studios was crying for solution.

Representative Kearns was confident that he could straighten out the mess. It would be a boon to labor, to management and to the country as a whole, that he knew. And if, perchance, there should result a mounting accolade of praise in his honor, the Honorable Representative from Pennsylvania would be the last to run away from it. Quietly and modestly, he would inform the press that he had only done his duty. The reporters would eat that up. The public would thrill to the thought of a new-found champion of the people. Meantime, of course, 1948 would be an eventful year . . . in politics.

Where other congressional sub-committees merely investigated, and then passed the buck on to others, Congressman Kearns was deeply imbued with the spirit of wanting to get things done. He would, therefore, combine in his person, not only the duties of prober, par excellence, but also those of judge, mediator, arbitrator and conciliator. While others talked, he would act.

Our modern Poo-bah knew that there were four main groups involved in the Hollywood labor picture: the producers, the IATSE unions, the carpenters, and the painters, with their numerous affiliates. Mr. Kearns knew, from testimony already at hand, that there was a close tie-in between the Hollywood Painters Union, presided over by Herbert Sorrell, and the Communist Party. But this committee, he felt, had nothing to do with the issue of Communism. That was the job of the Un-American Activities Committee.

To everyone out here who has ever looked into the matter, the nub of the Hollywood labor conflict is, and has been for a period of years, Communist infiltration and Communist tactics to win control of the motion picture unions and talent guilds. No basic solution to the over-all problem could ever be achieved without coming to grips with the issue of Communism in Hollywood. But Rep. Kearns thought otherwise.

MARRIAGE, as all of us know, is more than sex. But you can't very well understand marriage by leaving sex out of it. Yet, this, in a sense, was to be Congressman Carroll Kearns' approach to the Hollywood labor conflict.

By virtue of this decision on his part, he placed a protective shield over the Communists out here—and I need not

labor the point that the Communists made the most of it. Day after day, the pro-Communists took the stand to recite their tales of woe and tribulation, attacking the IATSE, the producers, and anyone and everyone else they wished to take a crack at. Other witnesses, too, with their particular pet peeves or axes to grind, basked in the glare of the publicity which they were getting. Great masses of hear-say evidence, private opinions and sheer gossip went into the record as the hearings rolled on, day after day.

The failure of Kearns and his advisors to make a preliminary sifting of witnesses and their testimony as to their background and reliability became the subject of widespread comment. Personally, I came to the conclusion that Kearns had decided that if he let everybody talk, and talk long enough, the truth was bound to come out.

I said that Kearns let everyone talk. He did—that is, everyone but the repre-

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Ronald Reagan-3544

representative heads of the IATSE. They were given a hearing, but only at the tail end of three weeks of testimony, and even so, with limited time. By then the press and radio, and the public, too, were fed up with Kearns' investigation.

Almost immediately upon his arrival in Los Angeles, Representative and Mrs. Kearns were taken in tow by the top motion picture producers. It was, after all, their industry that was under scrutiny. So they put their best foot forward and gave the Congressman from Pennsylvania an opportunity to relax a bit from his arduous duties. Entertainment, a la Hollywood, had become a fine art in motion picture circles long before Howard Hughes appeared on the scene.

A chauffeured limousine was put at the disposal of Representative Kearns and his family—which cost the studios about \$1,500. Then there were swank parties, plus interesting and restful side trips, such as one to the race track at Del Mar.

Kearns discovered that the producers were really a swell bunch of Joes. And since he had broken bread with them, he couldn't very well let a lot of nasty cracks be made about them by witnesses, could he?

The dilemma of Congressman Kearns which had begun by his shielding of the Communists was now enlarged to twice its original scope.

Brickbats could only be let fly at Hutcheson and his carpenters, and at the IATSE.

BUT Big Bill Hutcheson is no fool—and no Communist, either, for that matter, even though he had played along with them for the past two or three years in Hollywood. Big Bill is, and has been for a long time, the Labor Chairman of the Republican Party. Kearns, too, is a Republican, and rumor has it

that he had been told in Washington before the investigation began that he must not permit too much adverse criticism to be thrown at Hutcheson. How far he heeded this injunction at the opening of his investigation is open to conjecture. But later on, as the evidence mounted to show the role that Hutcheson had played in the Hollywood labor conflict (and that if he would withdraw his financial and organizational assistance from the Conference of Studio Unions—the spearhead of the Sorrell-pro-Communist organization—the strike would be terminated almost at once), Kearns got word from Joe Martin, so the story goes, to “lay off Hutch!”

By this time, there was only one organization left to hang the blame on—the IATSE!

But the testimony of President Richard Walsh, of International Representative Roy Brewer, of Attorneys Matthew Levy and Michael Luddy, as well as other responsible officers and members of the IA—replete with dates, facts and records—began to make it look more and more as though the IA was the one organization which had yielded time after time to the pressure of the others in order to keep labor peace in Hollywood. Furthermore, Roy Brewer, refusing to accept Kearns' ruling that Communism had nothing to do with the case, brought it in anyway, and documented his statements.

By this time, Kearns decided he had a bull by the tail. His dilemma was now full-blown. The plaudits and acclaim had grown to a whisper, while the criticism had grown louder and louder.

Hollywood climate wasn't so good after all—Congressman Kearns hastily called off his investigation, packed his bags, returned the limousine with many thanks, and headed for Chicago—sadder, if not a wiser man.

AFL Leaders Head for Showdown Today in Movie Union Dispute

'Walkout' by Hutcheson and Lewis May Result From Council's Session

By James Y. Newton
Star Staff Correspondent

SAN FRANCISCO, Oct. 7

The American Federation of Labor today headed toward a showdown in the two-and-a-half-year-old Hollywood film studio jurisdictional dispute which was billed as a test of the power and influence of the newly formed alliance of John L. Lewis, mine workers' president, and William L. Hutcheson, boss of the carpenters.

The Federation's 66th convention was in recess while its Executive Council met for its fifth attempt in two years to settle the bitter inter-union row which has kept the motion picture industry in turmoil.

Mr. Hutcheson has hinted that unless the dispute is settled to his satisfaction he will lead the 600,000 members of his union out of the AFL. His power in the federation has been great and virtually unchallenged for more than two decades. He has in his corner Mr. Lewis, who also once again is making threatening gestures to go his way.

Meanwhile, the convention awaited word from Washington on the expected decision of the National Labor Relations Board in the controversial issue involving the filing of non-Communist affidavits by AFL officers. Federation officials look for a ruling momentarily from the board reversing its general counsel, Robert N. Denham. Mr. Lewis has blocked AFL compliance with the Denham ruling by refusing to file a Taft-Hartley paper disavowing Communism.

An interesting aspect of the Lewis fight with fellow AFL powers came out today. This is the situation:

If Mr. Lewis is repudiated by the convention for his stand in the affidavit battle and decides to take the United Mine Workers' delegation from the meeting it would be a cause of embarrassment to William Green, AFL president.

Mr. Green is one of the regular UMW delegates to the convention. The UMW constitution states that all delegates are bound by the decision of the majority. Therefore, if the delegation votes to take a

walk, Mr. Green would be forced to go along too, or break outright with his union.

All Disputants Called In.

The Executive Council called in all sides of the dispute in Hollywood, where nearly 5,000 members of AFL craft unions, most of whom are carpenters and painters, have been on strike for more than a year.

They are on strike because the AFL International Alliance of Theatrical Stage Employees (the stage hands) were given work erecting movie sets which the carpenters hold is rightfully in their jurisdiction. An early ruling of a Special Executive Council Committee was in favor of the stage hands.

Mr. Hutcheson has refused to yield to the stage hands and some other AFL craft locals in Hollywood are supporting the strike. However, the stage hands are recognized by the movie producers and are daily going about their work through picket lines as though nothing were going on.

A resolution will be submitted to the 15-member council by the Hutcheson-Lewis forces calling upon the convention to suspend or revoke the charter of the stage hands. Several council members who are not involved in the controversy predict the resolution will be defeated.

If he is defeated, Mr. Hutcheson may leave the AFL unless the council employs a delaying action to being smooth things over for the time being. Under their pact of mutual assistance, Mr. Lewis and his miners would walk out, too.

Strong Forces Against Him.

Mr. Hutcheson has arrayed against him in the fight such powerful federation figures as Daniel J. Tobin, head of the teamsters and George Meany, secretary treasurer. They claim a majority of the council. Mr. Tobin has indicated he is fed up with Mr. Hutcheson's threats to go home unless he has his way.

Most of the AFL officials believe the Hollywood jurisdictional strike has brought much ill-will to the federation they say they are determined to dispose of the argument before further damage is done.

The convention opened yesterday. Addresses of welcome were made by Earl Warren of California, Lapham of San Francisco and a number of other officials.

In the main speech of the day, Secretary of Labor Schwelienbach struck out at manufacturers and grain speculators, who, he held, are chiefly responsible for record high prices. The Secretary said corporation profits had risen above the level of reason, and that profiteering manufacturers and the speculators should be smacked down.

He said an attempt was being made to make labor "the whipping boy" for the high cost of living by using wage boosts "as the excuse for price increases."

Although there is a true relationship between wage and price increases, thus far "all that American labor attempted to do was to pursue prices and never, in the last 15 months, have they been able to catch up," Secretary Schwelienbach declared.

Calls Taft Statement "Naive."

He characterized as "naive and amusing" the recent assertion by Senator Taft, Republican of Ohio, that a tax cut would ease high prices, and that the cost of living could be stabilized at a level 50 to 60 per cent above 1939.

The cabinet officer said the reduction which would have been effected by the Republican tax-cut bills—vetoed by the President—would have amounted to about \$30 a year for the great mass of taxpayers. This, he declared, would mean little—"if you don't know how much groceries \$30 will buy, go home and ask your wife."

Mr. Green keynoted the convention with a plea to workers to "march to the polls in 1948" and defeat for re-election all members of Congress who voted for the Taft-Hartley Act.

Finished and shouting the 74-year-old labor leader blasted away at Russia and Communists in this country.

Mr. Tolson	.....
Mr. E. A. Tamm	.....
Mr. Clegg	.....
Mr. Glavin	.....
Mr. Ladd	.....
Mr. Nichols	.....
Mr. Rosen	.....
Mr. Tracy	.....
Mr. Egan	.....
Mr. Gurnea
Mr. Harbo
Mr. Mohr
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

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Clipping from the Evening Star 10-7-47

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Ronald Reagan-3545

Film Stars Back PCA Parley

More than 150 national leaders in the arts, sciences and professions will sponsor the conference on "Cultural Freedom and Civil Liberties" to be held in New York Oct. 25 and 26 under the auspices of the Progressive Citizens of America, Dr. Harlow Shapley, conference chairman, announced yesterday.

Sponsors include Rexford Guy Tugwell, political science professor at the University of Chicago and former Governor of Puerto Rico; film stars Gregory Peck, John Garfield, Gene Kelly, Fredric March and Florence Eldridge March; film directors William Wyler and John Cromwell; radio director Norman Corwin; scientists Dr. Linus Pauling, Dr. Maurice Visscher and Dr. Melville Herskovits; playwrights Lillian Hellman, Moss Hart and Ar-

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Movies Welcome Red Probe, Says Johnston

By United Press

President Eric Johnston of the Motion Picture Association of America promised today the industry would co-operate fully with the House Un-American Activities Committee in exposing any Communists in Hollywood.

In a letter to Committee Chairman J. Parnell Thomas (R., N. J.) Mr. Johnston said the movie magnates welcome the forthcoming inquiry into subversive activities in the film capital.

Mr. Tolson _____
Mr. E. A. Tamm _____
Mr. Clegg _____
Mr. Glavin _____
Mr. Ladd _____
Mr. Nichols _____
Mr. Rosen _____
Mr. Tracy _____
Mr. Carson _____
Mr. Egan _____
Mr. Gurnea _____
Mr. Harbo _____
Mr. Hendon _____
Mr. Jones _____
Mr. Leonard _____
Mr. Pennington _____
Mr. Quinn Tamm _____
Mr. Nease _____
Miss Gandy _____

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WASHINGTON EDITION

DATE 9-30-47

The Movie Parade

By MANNY FARBER

Crossfire: A Dissent

Earlier, *The New Leader* presented a favorable review of "Crossfire" by Joseph T. Shipley. With this dissenting review, Manny Farber, movie critic of *The New Leader*, reassumes his regular reviewing assignments. Mr. Farber is the former movie critic of *The New Republic*, and is well-known as a particularly perceptive movie observer. We are printing two reviews of this film because of its unusual nature, because of what it sought to accomplish, and because of the controversial reception it achieved. We welcome brief comments from our readers on both reviews and on the film itself.

CROSSFIRE" (a Tremendously Serious movie with a brain-twisting title, three high priced actors named Robert, and a director, Dmytryk, whose vowel-less name hasn't a single wasteful moment) is an expertly done shootin' movie containing the following items: shotguns, slatterns, Semitism (anti, that is), and slobs. The movie whizzes nimbly through conventional detective mystery locales — smoke-choked gin mills, late city streets, and all-night movie houses — while doing a superficial exposé of anti-Semitism. People have fallen on their noses at the courage of Producer Dore Schary and gang for handling this sizzling topic.

Actually, though there is a small amount of straight stuff about a certain type of Jew-hater, consciously, or unconsciously, the producers sterilize the anti-Semite incident. First they've not only made all but the murderer unnaturally pure of any emotion about Jews, but there are a couple of characters in this film who apparently never have heard of a Jew. Second, they've knowledgeably made the one person with any feeling about Jews not only an anti-Semite but a terrific beast, a breaker of skulls from way back, and a congenital hater (his hatred of Jews is no different in intensity or quality from his feeling on any trait that he can either ridicule or terrify to prove his superiority).

Who in the audience could identify with such a bloke; his villainous laid end would burn a path, ten

feet wide, from New York to Vladivostok. It's hard to believe the producers weren't cowardly in making him so removed from the audience by his pathology that none of the troubling, complicated, burdened-with-ancient-roots, ambivalent feelings of either Jew or gentile in the audience is stirred up. The underlying dishonesty of the movie is the supposition throughout that the trouble between Jew and gentile is not a special, old-as-the-hills, many leveled irritant, but is like any other personal or group prejudice.

Edward Dmytryk, the director of "Crossfire," makes expertly mediocre movies, and this is one of his best. He has put the Dmytryk lightning on this story of a busy little time in our

nation's capital during which a Jewish civilian (Sam Levene) is murdered by one of three loose-end soldiers he had met in a bar. The movie, as a result, has the neatness of a Chiclet, the tone of a nickel, the speed of a hiccup; Dmytryk's movies are beautifully paced from one strictly relevant moment to the next in order not to cause the audience a breath-space of let down. One feels that if an actor so much as ran his tongue over a cavity to see if it was still there, Dmytryk would cut out the whole scene. Few other directors use the close up as well as Dmytryk. He has the know-how to get realistic expressions out of actors that are rarely seen in films and then to catch and hold them with a quiet camera. This leads to some nice chances to get a load of facial adequacies and inadequacies.

The majority of these close shots are given over to a granite-like portrayal of the anti-Semite (Robert Ryan), as carefully planned a job as the landscape around a Robert Moses Parkway. Ryan seems an eager person who loves to act and wants to please, but who appears to worry over his muscle-bound body and the possibility that it might limit his great desires as an actor. He turns in an excellent slam-bang type job; each time you see him is like hearing a revolver shot with your ticket on it. Sam Levene, usually a good, very likeable player, made me squirm as he munched peanuts through one phony, nauseating scene. This scene is a clinker because it tries so unsuccessfully to present a supposedly wise, gentle speech from a wise, gentle Jew to a troubled young soldier in a bar. It dishes out instead a soggy,

woolen speech from a terribly tightened actor. Levene seems aware of this and makes an occasional hopeless jab to inject a warm, humane, Jewish quality into the scene. These jabs are worse than what he is trying to cover up. Few faces have been as hardened and flattened as Levene's in the bar-room scene from harsh, head-on lighting. There is a honey of an extraneous character—a man in the tart's apartment (Paul Kelly) who appealingly lies his way into the truth and out of it, again — and again. Kelly's inflection and pace are wonderfully funny and touching. Robert Young is handicapped by a pipe almost as big as he is.

Matter: Picture & story

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Probe to Reveal Stars' Red Aid

By HOWARD RUSHMORE

Hollywood stars whose names appear on the Communist Party's "sucker list" contributed as much as \$20,000 at a single "proletarian" party to such publication as the New Masses.

V. J. Jerome, head of the Red Fascist "cultural commission" and a leading commissar of the American Reds, was wined and dined in the homes of millionaire filmland figures when he made trips to Hollywood.

These facts will be given to the House Committee on un-American activities next month when that Congressional group opens its probe of communism in the movie industry, it was learned today.

HOLLYWOOD UNIT FORMED.

Not only did stars contribute heavily to Red publications, but under Jerome's direction a Hollywood unit of the Communist Party was organized. At these unit meetings, several well-known actors and actresses paid astronomical dues to the Communist organizations and were given courses in Marxist revolutionary tactics.

On one occasion, Joseph North, editor of the New Masses, flew to the coast and attended a party in his honor given by the Hollywood comrades. North made a fervent plea for contributions to the official Red Fascist publication and collected \$20,000.

The commissar-in-residence who guided these activities was John Howard Lawson, script writer, who came to Communist headquarters here regularly to report on his success in "revolutionizing" Hollywood.

There may also be further testimony on Hans Eisler, Hollywood composer, who yesterday denied he was a Communist when he came to the United States with the help of Mrs. Franklin D. Roosevelt.

NAMES HANS EISLER.

A former Communist, who attended meetings of the Red Fascist "cultural commission" here, has told Government investigators Eisler not only participated in these meetings, but was a powerful enough figure to set forth Red policies in regard to Hollywood.

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V. J. Jerome

Joseph North—editor of the

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Journal American

SEP 25 1947

House Grunches Probe Of Hollywood Commies Today

Hanns Eisler, Red Spy's Brother, ☒
Scheduled to Be First to Take Stand

By JAMES WALTER

The House un-American activities committee will launch its campaign to smoke the Commies out of Hollywood today when it questions Hanns Eisler, movie colony.composer, about Communist infiltration of the movie industry and activities of his Red-spy brother, Gerhard.

Hanns, who spends part of his time in the community of the klieg lights and part in Manhattan, was listed in the "Great Soviet Encyclopedia for 1933" as a member of the Communist party, according to Rep. Thomas (R) of New Jersey, committee chairman.

Refused Passport

Last spring—shortly after Gerhard was removed from a Russian ship in New York and held by the immigration service—Hanns applied for a passport to France, but it was refused by the State department.

At that time he said he wanted to go abroad to "do some composing." Recently, he was subpoenaed by the government in the passport fraud case of his brother Gerhard, who was convicted on that count and also on a charge of contempt of Congress.

Eisler's testimony will be the first step in a committee plan to find out just how much influence has been exerted in the motion picture industry by the Kremlin and its agents because of wide circulation of all types of films in theaters and schools and before all types of organizations.

Welles to Testify

Among witnesses scheduled to appear at the hearing starting today are former undersecretary of state Sumner Welles, George Messersmith, veteran State department career man and former ambassador to Argentina; Joseph Savoretti, assistant commissioner of immigration and naturalization; P. C. Hutton, second secretary and consul at Guatemala City, Guatemala, and Clarence R. Porter, chief inspector of the immigration service.

While the tenor of the immigration testimony has not been indicated, it is believed it will deal with how Gerhard Eisler shuttled

in and out of the country over a period of years on forged passports.

Hearings today are but a preview of things to come, the real inquiry into Hollywood pinkishness and subversive activities opening on Oct. 20 when the first of a galaxy of stars and producers scheduled to appear.

Mr. Tolson ☒
Mr. E. A. Tamm ☒
Mr. Clegg ☒
Mr. Glavin ☒
Mr. Ladd ☒
Mr. Nichols ☒
Mr. Rosen ☒
Mr. Tracy ☒
Mr. Carson ☒
Mr. Egan ☒
Mr. Gurnea ☒
Mr. Harbo ☒
Mr. Hendon ☒
Mr. Jones ☒
Mr. Leonard ☒
Mr. Pennington ☒
Mr. Quinn Tamm ☒
Mr. Nease ☒
Miss Gandy ☒

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Times Herald

Mr. Tolson _____
 Mr. E. A. Tamm _____
 Mr. Clegg _____
 Mr. Glavin _____
 Mr. Ladd _____
 Mr. Nichols _____
 Mr. Rosen _____
 Mr. Tracy _____
 Mr. Carson _____
 Mr. Egan _____
 Mr. Gurnea _____
 Mr. Harbo _____
 Mr. Hendon _____
 Mr. Jones _____
 Mr. Leonard _____
 Mr. Pennington _____
 Mr. Quinn Tamm _____
 Mr. Nease _____
 Miss Gandy _____

10 Film Notables Summoned By Un-American Probers



Gary Cooper

Writers, Directors And Producer Called

HOLLYWOOD, Sept. 23 (UP). The House un-American activities committee today revealed the names of 10 Hollywood figures—seven writers, a producer and two directors—subpoenaed to appear in Washington, Oct. 20.

The United States marshal's office said subpoenas had gone to writers Lester Cole, Berthold Brecht, Dalton Trumbo, Albert



Robert Taylor

Maltz, Alva Bessie, Ring Lardner jr. and John Howard Lawson, directors Edward Dmytryk and Lewis Milestone, and producer Robert A. Scott.

Names on another stack of subpoenas awaiting delivery were not disclosed.

Committee Chairman Thomas previously disclosed in Washington that 43 persons would be sub-

poenaed. Among them he named Charles Chaplin, Gary Cooper, Robert Montgomery, Robert Taylor, Walt Disney, Cedric Gibbons, Samuel Goldwyn, Louis B. Mayer, Joseph E. Davies, Adolphe Menjou, Ronald Reagan, Rupert Hughes, Eric Johnston and Lela Rogers, mother of actress Ginger Rogers.

SEP 24 1947 2

Film Leaders Face Red Quiz

Chaplin, Milestone,
Lardner 84704

By DAVID SENTNER

N. Y. Journal-American Washington Bureau
WASHINGTON, Sept. 22.—At least two well-known screen directors, a half-dozen noted film writers and one famous comedian will be confronted with an official record of their numerous Communist Front affiliations when they testify before the House Committee on Un-American Activities.

They will be among 40 Hollywood witnesses to be summoned on Oct. 20 for the public hearing on Communist influence in the motion picture industry. The committee is headed by Rep. J. Parnell Thomas (R.-N.J.).

DOSSIERS COMPILED.

Dossiers, with the number of Red Front connections, were being compiled today by the committee staff on the following witnesses:

(Figure in parentheses stands for number of citations in the Un-American Activities Committee files.)

ACTOR: Charlie Chaplin (5).

FILM WRITERS: John Howard Lawson (50); Donald Ogden Stewart (72); Clifford Odets (34); Albert Maltz (29); Ring Lardner Jr. (8); Alva H. Bessie (8).

SCREEN DIRECTORS: Herbert Biberman (15); Lewis Milestone (8).

Lewis Milestone is scheduled to be questioned before the committee regarding a gala party purportedly held at his home in June, 1945, attended by the Hollywood elite.

He will be asked for verification of a committee investigator's report that the guests of honor were William Z. Foster and other well-known Communists.

Investigation of Communists in Hollywood

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Subpena 43 to Testify At Movie Witch-Hunt

WASHINGTON, Sept. 21.—The House Un-American Activities Committee announced last night the names of 43 persons, most of them prominent in the motion picture industry, who have been subpoenaed to testify on alleged "Communist" influence in the movies.

Chairman J. Parnell Thomas (R-NJ) said the hearing had been moved up from Sept. 29 to Oct. 29 to permit all committee members to attend. Some are now in Europe, he declared.

Listed as subpoenaed were:

Gary Cooper, Chaplin, Walt Disney, Cedric Gibbons, Goldwyn, Rupert Hughes, Eric Johnston, Louis Mayer, Joseph E. Davies, Adolph Menjou, Robert Montgomery, George Murphy, Clifford Odets, Larry Parks, Donald Ogden Stewart, Robert Taylor, Jack L. Warner, Ronald Reagan, Alva H. Bessie, Roy E. Brewer, Herbert Biberman, Berthold Brecht, Lester Cole, Edward Dmytryk, Howard Koch, Ring Lardner Jr., John Howard Lawson, Albert Maltz, Thomas Lee McCarey, Lowell Mellett, James McGuinness, Lewis Millestone, Sam Moore, John Charles

Moffitt, William Fomerance, Morrie Ryskind, Adrian Scott, Doris Schary, Walter Salt, Dalton Trumbo, Sam Wood and Mrs. Lela E. Rogers.

Howard Rushmore, New York Journal-American renegade anti-Communist "expert," was also among those listed.

Thomas said that before the hearings begin, he will make a nationwide radio address on Communist influences in the motion picture industry.

Postponement of the investigation will not delay hearings on the case of Hans Eisler, Hollywood song writer, scheduled for Sept. 24, 25.

Heading the list of witnesses will be former Undersecretary of State Sumner Welles and George S. Messersmith, former Ambassador to Argentina.

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Ronald Reagan-3553

43 From Hollywood Subpoenaed
By House Un-American Inquiry

Committee to Hear Both Sides on Communism,
Parnell Thomas Says; Gary Cooper, Goldwyn,
Disney, Eric Johnston Among Those Called

By Robert E. Nichols

WASHINGTON, Sept. 20.—The House Committee on Un-American Activities announced tonight the names of forty-three persons—many of them prominent Hollywood actors, directors and writers—

who have been subpoenaed to testify on Communist influence in the motion picture industry.

Gary Cooper, Walt Disney, Charlie Chaplin, Adolph Menjou, Samuel Goldwyn, Clifford Odets, Eric Johnston and Donald Osgood Stewart were among those whose names appeared on the list.

Representative J. Parnell Thomas, Republican, of New Jersey, committee chairman, said the forty-three had been summoned to testify at a hearing starting Oct. 20. The investigation of Communism in the motion-picture industry originally had been set for Sept. 29, Mr. Thomas said, but the date has been extended three weeks to permit all committee members to attend. He explained some committeemen are now in Europe.

In releasing the list of witnesses, Representative Thomas emphasized that the fact subpoenas have been issued "should not be considered a reflection in any way upon these persons' character or patriotism."

Many of the persons included on the list are well known anti-Communists. Among them is Mr. Eric Johnston, president of the Association of Motion Picture Producers and former president of the Chamber of Commerce of the United States, who has been outspoken in his criticism of Communism.

"The committee wants to hear both sides," Mr. Thomas said, adding that the actors, directors and writers are being brought to Washington "with the sole objective of obtaining the facts regarding the inroads Communists have made in Hollywood."

He said the order of appearance (Continued on page 17, column 1)

W. J. [Signature]

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Cas [Signature]
Co [Signature]

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Communist Influences in the Motion Picture Industry

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Ronald Reagan
SEP 21 1947

NEW YORK DIVISION

Hollywood

(Continued from page one)

would be announced at a later date.

Most of the persons subpoenaed were men. The only prominent woman among them was Mrs. Lela E. Rogers, mother of the screen actress, Ginger Rogers.

Others on the list were:

Alva H. Bessie, Roy E. Brewer, Herbert Biberman, Berthold Brecht, Lester Cole, Joseph E. Davies, Edward Daytryk, Cedric Gibbons, Rupert Hughes, Howard Koch, Ring Lardner Jr., John Howard Lawson, Louis B. Mayer, Albert Maltz, Thomas Lee McCarey, Lowell Mellett, James McGuinness, Lewis Mileston, Sam Moore, John Charles Moffitt, Robert Montgomery, George Murphy, Larry Parks, William Pomerance, Ronald Reagan, Howard Rushmore, Morrie Ryskind, Adrian Scott, Doris Schary, Robert Taylor, Walter Salt, Dalton Trumbo, Jack L. Warner and Sam Wood.

Representative Thomas said he will make a nation-wide radio address on Hollywood Communism before the hearings begin.

He said postponement of the investigation until Oct. 20, however, will not delay hearings on the case of Hans Eisler, Hollywood song writer. Hans Eisler is the brother of Gerhart Eisler, the German Communist agent who recently was convicted of contempt of Congress and passport fraud.

The Un-American Activities Committee proposes to learn why the song writer was permitted to enter and remain in the United States, Representative Thomas said.

Hearings on the Eisler case are set for next Wednesday, Thursday and Friday. Witnesses will include Sumner Welles, former Under Secretary of State, and George S. Messersmith, former American Ambassador to Argentina.

Chaplin, Hepburn New Hit Stars

By Drew Pearson

MOST folks would think that Congress had had enough of Hollywood after that Brewster-Hughes fiasco. However, another big extravaganza is being cooked up by the House Un-American Activities Committee that will outdo the Hughes probe in names and glamour, if not in headlines.

Until the curtain goes up, a publicity blackout has been ordered by Chairman Parnell Thomas of New Jersey. However, it is known that a swarm of big-name actors and actresses will be brought to Washington next month to testify on alleged communism in Hollywood. Even if the probe doesn't prove anything—which it probably won't—it will keep Congressman Thomas' name on the front pages—always helpful when one aspires to be GOP Senator from New Jersey.

Open hearings begin September 24 and will last approximately three weeks. Thomas and his investigators are mum about which movie stars and producers will appear. However, it can be revealed that those scheduled to be invited or subpoenaed include:

Charles Chaplin, who filmed "The Dictator"; Katharine Hepburn, who introduced Henry Wallace to a Los Angeles rally; Adolph Menou, Robert Taylor, Director Leo McCarey and Hans Eisler, a Hollywood composer and brother of Gerhardt Eisler, recently convicted of contempt of Congress. Jack Warner, who produced Ambassador Joe Davies' book, "Mission to Moscow," at a time when we were wooing Russia, will also appear.

Eisler, a onetime friend of Mrs. Roosevelt, will be the first witness, according to present strategy. The fact that his brother recently figured in sensational headlines may provide a clue to his selection as leadoff man, though committee aides insist no "smear blows" will be struck.

Thomas is aware that he risks a repetition of the Hughes probe, which bubble-gummed in the faces of Senator Owen Brewster and his war investigating colleagues. To avoid this, Thomas has had two former FBI men, H. A. Smith and A. B. Leckie, working night and day collecting evidence.

One question puzzling Thomas is what role former Secretary of State Jimmy Byrnes will play in the hearings. Byrnes has been retained as a special adviser to Eric Johnston, president of the Motion Picture Producers of America.

Inside fact is that Byrnes will not appear at the hearings unless he is subpoenaed, though he will give Johnston and other movie moguls off-stage advice on how to prevent the House probe from becoming a witch-hunt.

Note: Johnston privately tells friends: "If the House committee has any real evidence of Communist activity in Hollywood, let's hear about it. The motion picture industry has nothing to hide, but we don't like badgering."

Hoover Remains Hoover

CERTAIN members of the Democratic high command are now saying, "I told you so," regarding Herbert Hoover.

There has always been a division of party opinion regarding President Truman's wisdom in taking the former President into the bosom of the Administration. And now that they have read Hoover's interview in the American Magazine saying that the United States could have stayed out of World War II, they are more certain than ever that Truman was wrong.

Though Democrats appear surprised at this attack on Roosevelt's foreign policies, it is no news to certain Republicans who served with him, notable former Secretary of State Henry L. Stimson.

When Stimson tried to stop the Japs' first aggressive move in Manchuria in 1931, his main problem was with his own chief in the White House. Hoover

hung back at almost every step Stimson proposed to stop Jap aggression, finally forcing Stimson to recall the American consul, Prentiss Gilbert, as an observer from the League of Nations Council meeting in Geneva.

Note—Captured Nazi documents reveal that Hitler regarded the United States as his main enemy and that we were to be his big goal after taking Europe.

The Trumans' Fighting Friends

BY STRANGE coincidence, some of the Dutch marines now fighting the Indonesian revolution in the faraway Dutch East Indies are acquaintances of Mrs. Truman, and some also met the President.

During the war the United States Marines trained 5000 young Dutchmen in the United States, and some of them were stationed for a short time in Washington. Their favorite hangout was the USO Club in the old Westminster Presbyterian Church at 18th and H sts., just a few minutes' walk from the White House. Mrs. Truman sometimes worked in the USO kitchen.

At that time, Mrs. Truman was wife of the Vice President, and around 11 p. m. Mr. Truman used to call at the USO to escort her home. The Dutch marines who met the Vice President found him an informal, easy-going little man, who, like other American husbands, usually was kept waiting by his wife. One night he had to wait half an hour while his wife finished cleaning up the kitchen.

"When are you going to be ready, Bess?" the Vice President plaintively remarked. But he waited.

On another occasion when Bess kept him waiting, Truman played the piano for the Dutch marines.

Senatorial Fur Flies

THE secret stenographic record of the hottest senatorial word-battle in years has just leaked out of the Senate Banking Committee. It was between one of the elder members of the Senate, Tobey of New Hampshire, who does not reveal his age, and the youngest member of the Senate, rambunctious 38-year-old Joe McCarthy of Wisconsin, both Republicans.

McCarthy, himself a veteran and pretending to be a great friend of veterans, actually has voted as if he were the chief tool of the real estate lobby. The crowning act was when he blocked Tobey as chairman of the Joint Congressional Housing Committee.

Tobey had voted consistently against the real estate lobby. And in a closed-door session McCarthy refused to honor the proxies (absent votes) which other Republican Senators had given Tobey to make him chairman.

"This comes with little grace from you," remonstrated Tobey. "You, who dared to use proxies time after time in the Senate Banking Committee, sometimes when you didn't have them, and got as sent afterward."

"Now, Charlie—" chided the Wisconsin youngster.

"Never mind the 'Charlie,'" snapped the elder statesman.

Mr. Tolson _____
Mr. A. Tamm _____
Mr. Clegg _____
Mr. Glavin _____
Mr. Ladd _____
Mr. Nichols _____
Mr. Rosen _____
Mr. Tracy _____
Mr. Carson _____
Mr. Egan _____
Mr. Gurnea _____
Mr. Harbo _____
Mr. Hendon _____
Mr. Jones _____
Mr. Pennington _____
Mr. Quinn Tamm _____
Mr. Nease _____
Miss Gandy _____

John
M. L.

G. L.

Ronald Reagan-3556

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WASHINGTON POST

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Merry-Go-Round

THREE admirals are now in the running for the Navy's top command when modest Admiral Chester Nimitz retires this fall: Duke Ramsey, Nimitz' chief assistant; Bill Blandy, who commanded the atomic project in the Pacific, and Lou Denfeld, commander of the Pacific Fleet—all good men. Ramsey, a member of the Green Bowlers, claims he is in poor health and wants to retire. Blandy has more political support than anyone else. Denfeld, who stuck his chin out to give reserve officers and enlisted men a fair break, is recognized as one of the ablest officers in the service.

Ronald Reagan-3557

Sep 7 1947
WASHINGTON POST
PAGE 5-B

TOWN MEETING

Denny's Side of Speaker Mixup

Town Meeting: Just to keep the record straight, may I give you a few facts in connection with Town Meeting discussion on the subject, ~~Is There Really a Communist Threat in Hollywood?~~

We chose this topic six weeks ago because of the widespread public interest in the subject, the impending Congressional investigation, and the tremendous influence of Hollywood films on the public mind.

As usual, we invited qualified authorities on both sides, residents of Hollywood, actors, writers, producers or others closely allied with the film industry. As America's Town Meeting is a nationwide program carried by 226 stations of the American Broadcasting Company, we wanted to have at least two nationally-known names.

The first affirmative team consisted of ~~Heather Hopper~~ and Howard Em-

mett Rogers. As both Miss Hopper and Mr. Rogers have indicated, they withdrew when they found that they could not agree upon how their side should be presented. It appears that Miss Hopper wanted to mention pictures in which she felt communist ideology was presented, and Mr. Rogers objected to this approach. Indeed, Mr. Rogers refused to appear with Miss Hopper if she insisted on this approach. Miss Hopper then withdrew.

When we discovered that Mr. Rogers was trying to limit the scope of the discussion and had taken it upon himself to invite another speaker more congenial to his views without any authority from us, we invited him to withdraw. Incidentally, we were not, as Mr. Rogers has suggested, trying to limit the scope of the discussion to propaganda in pictures.

America's Town Meeting and The

Town Hall, Inc., stand squarely against totalitarianism in all its forms, whether it grows out of communism, fascism, socialism, or democracy. We would not knowingly present a member of the Communist Party on our program, as their past practices do not coincide with our concept of democracy and Americanism.

—GEORGE V. DENNY JR.

HOLLYWOOD CITIZEN-NEWS
9-4-47

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EX-89

5/20/95 SPSC/CH

Ronald Reagan-3558

Those people who believe that the democracy of the United States should be defended at all costs against the dictatorship of Russian communism find a greater job in Hollywood than any place else because there are more communists here in proportion to population than there are anywhere else in the country.

In this area communist meetings have attracted crowds of six thousand and more sympathizers. Those sympathizers have hissed and booed every intimation that this country is worth fighting for and cheered statements that the Russian dictatorship is right in all that it does.

Lavery tried to make a point out of the fact that communists are not caught preaching sedition. There is nothing to the point because that is not the communist game.

One needn't argue over the purposes of the communists in the United States. Their own publications set forth those purposes in language that any literate person can understand.

One of the policies of the communists, as their leaders set them forth, is for rank and file communists to deny being communists but to join one or more of the scores of different communist-front organizations that are set up to deceive people.

To get as many communists into controlling positions in labor unions, the communist publications emphasize as one of the important goals. The fact that a number of CIO unions are now fighting to rid their organizations of communist leadership is evidence of the fact that many heads of labor unions do not condone the presence in their groups of communists as Lavery defends their presence in his Screen Writers Guild.

To cause Negroes and Jews to believe that all people excepting communists entertain racial prejudices against them is another important part of the communist campaign.

To point to every weakness in our democratic form of government as evidence that the Russian communist dictatorship must be better is still another part of the strategy of the communists as expressed in their publications.

To encourage law violations and violence in connection with strikes, though the most of the strikers may not be communists, is a particular activity in which communists are urged to engage.

To denounce everything that this country does which the Russian dictatorship disapproves is also the duty of the communists.

No, they don't preach sedition. Lavery can win the plaudits of the communists by denying that there is any sedition among the Hollywood communists, but he doesn't fool anyone who takes the time to read the communist publications and thereby learn what the communists are up to.

There is time enough for sedition if, as and when the communists get an appreciable number of Americans so disgusted with democracy that they will turn in ignorance to communist leadership.

In the meantime, let the Tenney committee continue to expose the vast number of false fronts that are organized by the communist leaders, name the members thereof, innocent or otherwise, and keep the public informed as to each activity of the known communists. By doing this, communist sedition may never come out in the open.



By **BARNARD RUBIN** / 2

DESPITE ~~Eric Johnston's~~ ^{Johnston} statement to the Un-American Committee that the movie industry will be glad to cooperate, the fact is that Hollywood is not happily united behind Johnston's line.

Many studio heads and leading figures were and are more than anxious to give the Un-Americans the Howard Hughes technique and ridicule it into a national laughing stock.

Although they never let on publicly, many of the industry's big wheels despise Johnston and feel he is using Hollywood to further his own vice-presidential ambitions. . . .



TOWN TALK

Eleanor Roosevelt will moderate round table discussions on world problems for the American Broadcasting Company's "World Security Workshop" starting this Sunday. Mrs. Roosevelt will select UN delegates for each week's panel. . . .

Rodgers and Hammerstein's new musical Allegro, which opens Friday, now has an advance sale of \$600,000. . . .

Norman Burnside, who writes those letters to PM, has a play up for consideration dealing with international cartels. . . .

Barry Gray quitting WOR. The president of the National Association of Disc Jockeys and that station's management have been looking horns continuously for the past four years. The fight came out in the open last year when Gray took a few verbal pokes at New York Daily Mirror night club columnist Lee Mortimer, and WOR got all fluttery. . . .

Don Hollenbeck's "CBS Views the Press" getting material on Variety, the entertainment world's weekly bible. . . .

Salvadore Dali illustrating Simon and Schuster's book of Billy Rose's "Pitching Horseshoes" columns. . . .

Comedian Jack Guilford was startled when, coming out of his agent's office, he noticed a girl staring fixedly at him. Suddenly she burst into hilarious laughter.

Jack looked down at his trousers, felt his hat to make sure it was on straight, checked the color of his tie, and then, reassured—and a comedian to the last—went up to the girl and wistfully thanked her. . . .

Clark Foreman, president of the Southern Conference for Human Welfare, has invited members of the Un-American Committee to be the Conference's guests at a benefit performance of Theodore Ward's new play, *Our Lan'*. Dr. Foreman told the Committee which had been attacking the Conference, "We feel Theodore Ward's excellent play speaks for our cause most eloquently." . . .

Frank Vizetelly, long known as an American language and dictionary expert, permitted himself to be used in the publicity campaign of Carl B. de Mille's gigantic piece of slush, *Unconquered*. He awarded a \$1,000 prize to the contest winner which allegedly best described *Unconquered*. The word was *Paramonumental*. Monumental stupidity, I call it.

In line with the State Department's policy of creating our own Iron Curtain the new Universal film *The Senator Was Indiscreet*, a movie which lampoons some U. S. senators, will not be shown outside the U. S. . . .

The Catholic hierarchy has removed Father Dunne from his teaching post at Loyola University in California. Father Dunne was in the news, you may recall, when he defended the Conference of Studio Unions from red-baiting attacks. Church authorities have put him into Retreat, which means retirement from public life to study religious works. . . .

A friend of playwright John Morley had been doing volunteer work in a mental institution.

One of his duties involved playing chess with an inmate who happened to be a schizophrenic (a split or dual personality).

Despite his best efforts the schizophrenic won every game from Morley's friend, many times beating him badly.

Finally his friend complained bitterly to Morley, who replied soothingly: "What do you expect? It's two against one!" . . .

5/20/95 SPICAN

This is a clipping from
Page 12 of the
DAILY WORKER

Date 10-2-47
Clipped at the Seat of
Government

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Ronald Reagan-3560

GREEN PLEDGES MOVE TO END STUDIO STRIFE

Special to THE NEW YORK TIMES.

SAN FRANCISCO, Sept. 30—A vigorous effort will be made at a conference in this city next Tuesday to settle the jurisdictional war which has engendered bitter feeling among American Federation of Labor unions in Hollywood and led to two costly strikes in the last two years, William Green AFL president, said on his arrival here today.

The Executive Council of the AFL will meet Tuesday morning with representatives of the movie producers and of all the labor unions involved in the Hollywood controversy.

"I haven't any solution myself," Mr. Green asserted. "It will be a question of having them agree among themselves. The Executive Council will meet with all the disputing parties and endeavor to be persuasive enough to bring about a settlement."

The AFL convention opens in the Civic Auditorium on Monday, but Mr. Green said that the delegates, instead of meeting on Tuesday, would go on a sightseeing trip. This will leave a free day for the Hollywood conference.

Ronald Reagan-3561

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EX-93

5/20/95 SP 10/1/95

"FIVE"

This is a clipping from
page 27 of
NEW YORK TIMES
Date 10/1/95
Clipped at the Seat of
Government

Little Black Sambo

Few of our readers need to be reminded that we have taken some part in the battle against race discrimination in Washington; but there is such a thing as damaging a good cause by pressing it to the point of absurdity. And this, it seems to us, is precisely what Mr. Stephen Spottswood, of the National Association for the Advancement of Colored People, and some other spokesmen for the Negro community, are doing in their present outcry against the reading of the nursery story called *Little Black Sambo*. We cannot believe that the humorless touchiness reflected in these protests represents the attitude of Negroes in general.

We also wonder whether those who are making the protests have even bothered to read the story. In the first place it is by no means clear that the characters in it are Negroes. The locale of the story seems to be an Indian jungle, and in calling them black the author may or may not have had in mind one of the Andamanesian tribes of upper India. However, the names of the characters are plainly of African derivation and their costumes, as represented in the illustrations, are an ingenious and rather charming blend of African and Oriental dress. So it is probable that in making up the story Mrs. Bannerman had no race in particular in mind, but simply wished to give it an exotic touch for greater interest. In the second place, *Little Black Sambo*, whatever his race, is an entirely sympathetic character with whom the young listener promptly identifies himself. He has a rather exciting adventure with several predatory tigers, gets the better of them, and distinguishes himself by the prodigious feat of eating 167 pancakes shortened with tiger-butter.

As a story, it is perhaps pretty slight and trivial stuff; but it has been an immense favorite for two generations and has attained to the status of a nursery classic. Moreover, as good a case as any that our Negro friends can make against *Little Black Sambo*, or a better one, could be made against almost every other celebrated children's book. *A Voyage to Lilliput*, for example, makes sport of the sacramental beliefs of both Catholics and Anglicans; *Robinson Crusoe* seems to disparage the social status of Carib Indians; *Hiawatha* suggests that the North American Indians suffer from a mental disorder called echolalia; *The Wind in the Willows* fosters prejudice against the British middle classes by representing them in the guise of rats and toads; *Mother Goose* contains a scandalous libel against the Welsh; *A Child's Garden of Verses* encourages an attitude of smug superiority toward Sioux and Crow Indians, Esquimaux, Turks and Japanese.

Such analogies would be equally applicable definitely; and if applied to literature in general would result in a total censorship. If *A Merchant of Venice* were to be banished from the libraries because it is unfair to Jews, or *Romeo and Juliet* because it represents the Italians as silly and quarrelsome and given to traffic in poisons, or *Macbeth* because it shows the Scots as superstitious and turbulent, or the *Iliad* because it represents the Greeks as a somewhat barbarous people, there would presently be no literature left.

That there are some zealots who are willing to carry matters to such an extreme was indicated not long ago when the *New York Herald-Tribune* published a cartoon by the celebrated J. N. Darling, in which price inflation was represented by the figure of Topsy, from *Uncle Tom's Cabin*. The idea was that "Topsy didn't just grow," but was the child of low production on the one side and excessive demand on the other. The cartoon was promptly denounced as an insult to the Negro race; some said that its purpose was to insinuate that Negroes were somehow responsible for the high prices. Mr. Benjamin Davis, a Negro Communist councilman, called it "the most vicious, most obscene" piece of race propaganda ever seen outside of Julius Streicher's paper *Der Sturmer*.

This of course is complete nonsense. The cartoonist used the figure of Topsy to illustrate his point, not because she was a Negro, but merely because she was a literary character and familiar to everybody. She had been used a hundred times before by other cartoonists as a symbol of some sudden and irrational growth. However, the protestants were not appeased when the *Herald-Tribune* reminded them that their cartoonists had also used the distorted figures of white persons as symbols of various evils, including inflation. To insist that Negroes be given equal rights with other citizens is one thing; to insist that their peculiar sensibilities entitle them to exercise a kind of censorship is quite another. It smacks of the fanaticism which Mr. Santayana has defined as, "redoubling your efforts after you have forgotten your aims."

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How Red Is Hollywood?

In the Philharmonic Auditorium in Los Angeles last Tuesday night the radio discussion program called America's Town Meeting of the Air conducted what was described as a debate on the question "Is There Really a Communist Threat in Hollywood?" It was not, however, a debate so much as a contest in recrimination and personal abuse, especially between Mr. Albert Dekker, the actor, and State Senator Jack B. Tenney, and an exchange of highly rhetorical irrelevancies by all concerned, including the audience. In short, the debate got nowhere, proved nothing, and changed no one's opinion about anything.

For this it seems to us that the organizers of the debate were quite as much to blame as the participants. The question which the disputants were attempting to answer, affirmatively or negatively, was itself rhetorical. The word "threat" at least should have been specifically defined. Its original sense as a noun seems to have been merely that of a "crowd, or throng." Presently it obtained by logical extension the sense of pressure and ultimately, according to one authority, the sense of "pressure applied to the will by declaration of the harm that will follow noncompliance." Thus on an etymological basis, it seems to us, the question might have been appropriately divided as follows: (1) Are there many Communists in Hollywood? (2) Are they numerous enough or powerful enough to exert any pressure upon the wills of others, and if so upon whose wills? The nearest thing to an answer to the first question was Senator Tenney's assertion that he had in his pocket "the names and party book numbers" of Communist members of the Actors' Guild and the Hollywood Writers Mobilization and of various front organizations; but, since he did not see fit to read the names, there was no way to judge how numerous these Communists are and whether they could be said to constitute a "crowd." Mr. Emmet Lavery, one of those who undertook to argue that communism is no threat at all, admitted that there are some Communists among the Hollywood screen writers, as well as "a lot of Republicans and Democrats"; but "some," of course, is an utterly indeterminate number.

As to the second question, there was even greater confusion. Mrs. Lela Rogers said the Communists had been able to work a good deal of sly and subtle propaganda into "nonpolitical pictures"—"a character here, a line there," all clearly calculated to destroy popular confidence in American institutions, but she gave no specific examples to support this generalized assertion. Mr. Tenney, on the contrary, said that the Hollywood Communists and their sympathizers have been wholly unable to put any of their "Marxist pipe dreams" into the films, because the producers won't allow it. The effect of these statements is to cancel each other, and to leave the question unanswered, which is a great pity, for it is an extremely important one.

Mr. Tolson	.....
Mr. E. A. Tamm	.....
Mr. Clegg	.....
Mr. Glavin	.....
Mr. Ladd	✓
Mr. Nichols	.....
Mr. Rosen	.....
Mr. Tracy
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mohr
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease

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Ronald Reagan-3563

EX-89

Subject But No Issue

A radio discussion of the subject, "Is there really a communist threat in Hollywood," provoked considerable interest in Hollywood but left everyone right where he was when the discussion started.

The communists who made up three fourths of the audience in the Philharmonic Auditorium were applauding Emmet Lavery and Albert Dekker and hissing and booing Senator Jack B. Tenney and Mrs. Lela Rogers to the end.

Lavery and Dekker, while denying they are communists, brought great delight to the communists present by denying that there is any communist threat in Hollywood.

Tenney and Rogers were constantly hissed and booed by the communists as they declared that the activities of the communist-front organizations in Hollywood are a continuing threat to the liberties and privileges of American democracy.

Unfortunately, the impression left with the great radio audience throughout the country was that Hollywood is so filled with communists that a patriotic, courteous, gracious lady such as Mrs. Rogers evidenced herself to be, will be hissed and booed for evidencing the courage to champion the cause of the democracy of the United States as contrasted to the dictatorship of Russia.

Unfortunate was it, too, that a subject could not have been assigned which would have brought unanimity among the participants in the program as to what the debate was all about.

Lavery insisted that the subject could be discussed by denying that motion pictures are used for preaching sedition or the Marxian doctrine of revolutionary communism. Further, Lavery insisted, no individual is a communist who is a member of the Catholic Church. This statement had the unfortunate effect of momentarily sidetracking from the issues Senator Tenney who started to name admitted communists who are Catholics.

Dekker insisted that since the motion picture producers are businessmen and capitalists and since they determine what goes into a picture there isn't any possibility of a communist writer or director putting over any of his ideologies.

Senator Tenney stated that the findings of the California legislative committee, of which he is the head, had revealed that the headquarters of many communist-front organizations were in Hollywood and that both Lavery and Dekker had been led into becoming members of some of them. This caused some listeners to decide that the subject of the debate was whether or not Lavery and Dekker are communists.

Mrs. Rogers pointed out that the menace of communism exists not only in Hollywood but throughout the United States and throughout the world.

The menace, she pointed out, is greater in Hollywood than in some other sections of the country because of the ease with which communists can get important jobs in the motion picture industry and because of the generosity of some of the people in the industry in supporting communist causes. Lavery admitted he is the author of a play which Mrs. Rogers claimed promotes the communist line.

Lavery made no attempt to deny the membership of communists in the Screen Writers' Guild, of which he is the head. Communists, in Lavery's opinion, have as much right to be writing for the screen as have Republicans.

Whether or not the activities of the communists in Hollywood are something to be resisted, as Senator Tenney and Mrs. Rogers contended, or whether they are to be condoned, as Lavery and Dekker contended, depends upon the viewpoint of an individual.

Many people believe that the liberties and privileges of American democracy are priceless and are to be defended unto death, as they were secured by the willingness of our ancestors to die for them. These people agree with Senator Tenney and Mrs. Rogers and were convinced they are right by the hisses and boos with which the communist supporters of Lavery and Dekker attempted to deny Tenney and Rogers the right of free speech.

HOLLYWOOD CITIZEN-NEWS
9-4-47

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EX-79
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Martin Luther King Jr.

**Set Premiere Date
For 'Gentleman's'**



LAURA Z. HOBSON

Gentleman's Agreement, 20th Century-Fox's screening of Laura Z. Hobson's best seller on anti-Semitism, will premiere in November at New York's Mayfair Theater, it has been announced. The film stars John Garfield, Gregory Peck and Dorothy McGuire. Moss Hart did the screen play. Elia Kazan directed.

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INDEXED 100-12714-A
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Page 11 of the
DAILY WORKER

Date 9-3-47
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Government.

FIVE

Ronald Reagan-3565

Reagan

2-2-47

Motion Picture Industry Screen Guild Prexy Debunks Hollywood 'Red Menace'

Actually, this isn't a question of guilds or unions at all. The guilds and unions do not own the studios. The guilds and unions do not control the pictures that are made by the studios.

Following are excerpts from speech prepared for presentation over the ABC network last night for the 'Town Meeting' debate "Is There Really a Communist Threat in Hollywood?" with Emmet Lavery, screen star Albert Dekker, and California State Senator Jack Tenney, head of the "Little Dies" Committee. Mrs. Lela Rogers argued the negative.

Emmet Lavery

President, Screen Writers Guild
Thank you, Mr. Denny. My friends, the words of the most famous screen writers—Mr. William Shakespeare—this is much ado about nothing.

Communism has about as much chance of slipping a revolutionary into a Hollywood film as a Soviet Democrat has of slipping a New Deal idea into one of Hedda Hopper's columns. In fact, the chances of the Roosevelt Demomight be a bit better.

Be realistic about all this. Not plotting one of those spy stories which anything goes if it's big enough. We're talking about communism as a

(3) If there were a real Communist threat in Hollywood, it would mean that the executive heads of our studios were themselves conspiring with the revolutionists or were being deceived by those in their employ who were doing the conspiring. And this just doesn't make sense. The making of motion pictures is big business now and big business is running the big show twenty-four hours a day.

(4) If there were a real Communist threat in Hollywood, and you, our opponents tonight, had any real evidence to offer, you wouldn't be on this program talking like this to us. You'd be over at the offices of the FBI talking to the officer in charge and demanding some action.

As a matter of fact that is what you ought to be right this minute if you have any real facts on gentlemen—let's put our cards on the table. Let us go to the offices of the FBI right now, this program and if you have real evidence, I'll join with you in demanding the immediate indictment and trial of the people that

you can prove to be guilty of treason. But when I talk about evidence, I mean just that. Do you have any real evidence—or are you merely spreading gossip and rumor without solid foundation in fact?

If you don't have evidence of sedition and treason, you are merely indulging in an old fashioned political witch hunt—and you are damaging by innuendo and generalization the fair name and good reputation of 30,000 loyal Americans who make up the Hollywood film industry. This isn't the time and place for gossip. This is the time and place for facts—and lots of them.

The readers, the writers, the accountants, the casting office, location, production, wardrobe, publicity, advertising, set designers, the agent of the star, the agent of the director, the executive producer and the associate producer—to say nothing of the Breen office, the Johnston office, the Legion of Decency and the special pre-reviewing groups—all these and many more departments cover every script that is produced.

You, our opponents, know as well as anyone else—that no one can get any ideas about anything into any script without the active collaboration of the men at the top in each front office. So we're right back to management again.

Oh, I know—we can always find a few isolated scenes in a few isolated pictures that you may not like. But let's not waste a lot of time on it. Let's admit that, in the middle of an all-out war effort to defeat Nazism and Fascism, it would be quite possible for a loyal American producer to make a film about a fighting ally without being tapped for the inner circle at the Kremlin.

And let's admit it isn't necessarily subversive if a character in a film utters a word in behalf of free milk for school children or even advances the sensational notion that the theory of share and share alike might have something to do with democracy.

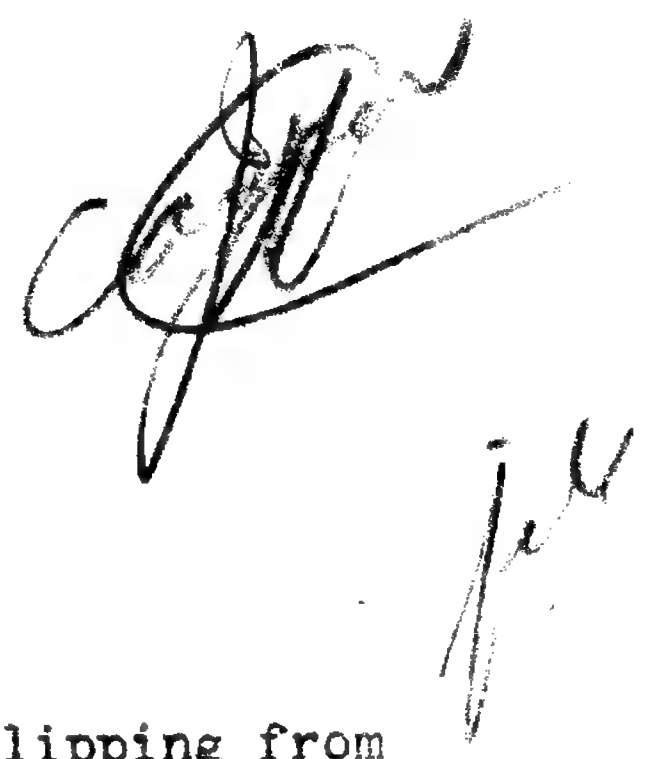
And let's not walk around the issue by talking about a few Communists in a few guilds and unions. Yes, we have a few Communists in the Screen Writers' Guild. So have the directors. So have the actors. We also have a lot of Republicans and a lot of Democrats among our 985 active members, and we don't throw the Communists out for the same reason that we don't throw the Republicans out.

Under the prevailing decisions of the Supreme Court of the United States, it is not sedition per se to be a member of the Communist Party any more than it is to be a member of the Republican Party. So we don't have a political test for membership in the Screen Writers' Guild. Nor do the other guilds and unions in Hollywood.

For the record let me state: I am not a Communist. I am not a Fascist. I am not and never have been in sympathy with any totalitarian form of government anywhere in the world. In politics I am a Roosevelt Democrat, in religion I am a Catholic—in fact, I am one of the few Catholic playwrights in the country, who lives and works according to the principles and the traditions of that faith. At the moment I am serving my third term as president of the Screen Writers' Guild of Hollywood and I am proud of that guild and of the industry of which it is a part.

And I'll leave it to the best critics we have in the country—the motion picture fans who are so quick to detect the slightest technical error, so alert to notice when shots don't match, so quick to notice if the heroine wears gloves in one shot and not in the next—I'll leave it to them to say whether anything is being put over on anybody.

How about it, Mr. and Mrs. Fair—all 65 million of you who go to pictures every week—have you noticed anything un-American in your films lately?



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EX-30

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SEP 16 1947

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THE MOVIES

- Crossfire Irks Anti-Semites
- British Act in Self-Defense

By HAROLD J. SALEMSON
Federated Press Correspondent

HOLLYWOOD

A CONTROVERSY is raging over Crossfire. Will it combat anti-Semitism, or will it fan the flames? We've taken our stand: we think it's a fine document against intolerance. Some liberal critics, however, like The New Yorker's John McCarten, take the other attitude.

Among the civic organizations which publish Estimates on Current Motion Pictures out here, only the American Legion Auxiliary, National Council of Jewish Women and Zeta Phi Eta (speech arts sorority) indorse it. Parent-Teachers Association is neutral. All others see it as "extremely insidious propaganda. . . . Intended to stimulate tolerance . . . it will undoubtedly prove a boomerang . . . stresses race hatred. . . ."

These condemning bodies include: the Daughters of the American Revolution (never noted for its own tolerance), Federation of Women's Clubs, Business and Professional Women's Clubs, American Association of University Women, Southern California Council of Church Women, Girl Scouts, Southern California Motion Picture Council, and Daughters of the British Empire. . . . Far from divorcing themselves from the protagonists of the film, as McCarten and others claim, it seems to us that the unconscious and semi-conscious anti-Semites are reacting very violently. The film **MUST** be a warning mark. . . .



BETTY GARRETT

INDEPENDENT EXHIBITOR

Harry Brandt, who recently told Hollywood producers that most of their current films are plain lousy, has gone into production himself. His first, as Marathon Pictures, will be called Open Season a screenplay by Max Wilk and Henry Blankford dealing with fascist activities in the U. S. . . . Note to Dore Schary and any other producers interested in such subjects: action novelist Sidney Marshall has a novel going the rounds called Payoff which is the most exciting and shocking yarn about native fascist agitators that we've ever seen. The perfect sequel to Crossfire. . . .

HOLLYWOOD is a-dither over the new British tax plan proposed on the receipts of foreign films in the United Kingdom rather than a flat import duty on each reel. Hollywood is fighting it with everything it has including the threat of boycotting the British market (which nets it about 3/5 of its annual net profit) and suggestions of reprisal taxes over here.

But it looks like the British self-defense measure is the only logical solution for adoption not



DANNY KAYE

Date 8-31-47
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EX-120

OCT 8 1947

G.I. R-2

from the P 15

only by England but all foreign countries importing our pictures and on the unfavorable end of the dollar exchange. . . . Meanwhile Briton J. Arthur Rank has expanded his theater circuits with a chain in Holland and increased his list of U. S. stars by signing Deanna Durbin for a film in London. . . .

Your favorite comedian Danny Kaye winds up his Goldwyn contract with the current *That's My Man* and then goes to Warner Bros. on a 5-year deal. That is why Goldwyn has been talking terms with Henry Morgan. . . . Rod Geiger ex-GI connected with the Italian film of *Open City* has been seeing Charles Laughton about going to Rome to do a film of the new play *Galileo*. . . .

★

DESPITE tension and riots, the people of Palestine are still interested in movies. Readers of *Kolnoa Cinema Magazine* there have chosen Esther Williams their Most Beloved Star of the Year and *Spellbound* as their favorite film. Not by accident, no British films are reported to have won awards. . . .

CASTINGS: Edward G. Robinson gets the lead in the film of Arthur Miller's strong anti-war play *All My Sons* Irving Reis directing. . . . Betty Garrett (star of *Call Me Mister*, on Broadway, and Mrs. Larry Parks in private life) makes her screen debut in *The Big City*, MGM's anti-prejudice film, with Margaret O'Brien. . . . Leo McCarey's new picture, *Good Sam*, will also have a tolerance theme starring Gary Cooper and Ann Sheridan with Edmund Lowe in the main supporting role. . . .

★ The New Films

ROMANCE OF ROSY RIDGE (MGM): First class historical romance which, for once, presents the Yankee version of Reconstruction. Introducing delightful Janet Leigh. Well worth your time and money.

SLAVE GIRL (U-I): They say this is a satire on the exotic adventure pictures but you can't be sure it wasn't intended to be taken seriously. Don't waste your effort going to see it.

THE LONG NIGHT (RKO): Quite adequate remake of an outstanding French film of a few years back. Tense, exciting and bringing back Henry Fonda. Above average.

BEST BETS (previously reviewed): *Crossfire*, *Black Narcissus*, *The Best Years of Our Lives*, *Henry V*, *The Overlanders*, *Perils of Pauline*, *Torment*.

Ronald Reagan-3568

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FIVE

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 Mr. Clegg _____
 Mr. Coffey _____
 Mr. Glavin _____
 Mr. Ladd _____
 Mr. Nichols _____
 Mr. Rosen _____
 Mr. Tracy _____
 Mr. Carson _____
 Mr. Egan _____
 Mr. Hendon _____
 Mr. Pennington _____
 Mr. Quinn Tamm _____
 Mr. Nease _____
 Miss Gandy _____

Coffey

Hollywood Anti-Communists Shun Radio Debate

By United Press
 HOLLYWOOD, Aug. 29 — Nine movie personalities have declined invitations to appear on the Sept. 2 Town Meeting of the Air radio program to discuss "Is There Really a Communist Threat in Hollywood."
 The nine, all of whom have made strong anti-Communist utterances, were Hedda Hopper, Howard Emmett Rogers, Edward Arnold, Ronald Reagan, Robert Taylor, Barbara Stanwyck, Sam Wood, Pat O'Brien and Adolphe Menjou, it was learned today.
 The ABC network, which broadcasts the weekly forum-type program, enlisted as speakers for the program Lela Rogers, Ginger Rogers' mother; Emmet Avery, president of the Screen Writers' Guild; actor Albert Dekker and State Senator Jack Penney.

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AUG 29 1947

Ronald Reagan-3569

Garfield's 'Body and Soul' Prizefight Film Packs Punch

Previewed by
Sondra Gorney

HOLLYWOOD.—Once in a while a picture comes along which might have been just another B movie, except that the integrated efforts of those who worked on it makes it a tour de force instead.

Body and Soul, starring John Garfield, is just such a picture. Weighed alone, its ingredients might not measure up but blended together with a unified purpose and understanding, the movie rises above the ranks of ordinary filmfare.

This is a prize fight story, the kind that has been filmed badly so many times before. Most of us shudder away from them. But this fight story is more about people and society's effect on character than it is about the ring. Consequently, it packs the necessary wallop.

I wish the story had been less hackneyed—less Horatio Alger Americana about the poor East Side kid who fights his way to world championship, goes money mad, gets involved with racketeers, loses the respect of his mother and girl—and in the end sees the error of his ways and does what is expected of him.

It's pretty tired stuff, but to the credit of screenwriter Abraham Polansky, he makes this material



CANADA LEE

an indictment against exploitation and corruption.

The characters in the story are much too familiar, but Polansky manages to get them a firmer quality, rooting them in the environment from which they spring instead of merely plastering them against it.

There's the ever-toiling Jewish mother who wants her boy to study and be a "professional" man. She hates fighting. "You want to fight?" she says. "Fight for something—not money!"

There's the self-supporting, understanding sweetheart who waits and waits and waits. She will marry the boy, but only when he's free from the chains that bind him to his crooked sponsor. When his soul is his own.

There's the sexy night-club singer, greedy, opportunistic, a leech as long as the boy's on top. Disgustingly familiar as she is, Polansky makes her obviously a product of the tenement.

Robert Rosen forces fervency

and passion into the story with his direction. Except for some old style montages like cocktail glasses, hands counting money, headlines, and the inevitable hand-bill blowing in the wind, his directorial job is one he can well be proud of.

FINE PHOTOGRAPHY

The fight sequences, particularly, are magnificent. Exuberant crowds, sweaty fighters, suspense and animation surpass any fight seen in real life. This newsreel quality is a feather in the cap for photographer James Wong Howe.

John Garfield plays the fighter as a tense, insatiable egotist. Garfield was the motivating factor in the making of **Body and Soul**, I am told, and he chose a vehicle well fitted to his acting talents.

He is given excellent support by Canada Lee in a role seldom seen on the American screen, viz: A Negro with courage and dignity. Lee, a fine actor recruited from the Broadway stage, plays a defeated champ who is sold short by his promoter. Pathos and anger color his performance in a burst of excitement.

Austrian actress Lilli Palmer is the ever patient girl friend.

Physically, she looks the part, but doesn't register emotionally.

All the minor roles are filled by actors of rare ability—many Group Theater and Actors Lab personalities. With such players as Anne Revere, Art Smith, Lloyd Goff, Peter Vigo, James Burke, William Conrad and Joseph Pevney, **Body and Soul** has the quality of a better foreign film. Every part is a vignette of perfection.

Late in the picture, the Jewish problem is brought in as a sort of afterthought, but effective,



JOHN GARFIELD

nevertheless. Garfield, who has just bet \$60,000 of his own money against himself in the coming fight, is told that his neighborhood friends are betting on him to win.

"Gambling's dangerous," he warns, embarrassed.

"But you don't understand," says Shimin Ruskin as the grocer. "It's not the money. It's just that over in Germany the Nazis are killing our people—and over here, one of us is world champ."

National pride is emphasized again when Canada Lee relates the thrill of winning.

"to walk down Lenox Avenue and hear the kids well with joy."

Producer Bob Roberts can do with joy also for getting such an enthusiastic group of artists to cooperate on a movie that definitely has a point of view. Roberts, Garfield, Rosen, Polansky, Howe and company have really delivered a knockout punch.

DAILY WORKER

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EX-89

Ronald Reagan-3570

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Messersmith, Other Top U.S. Aides Called

House Group Seeks Data on Hanns Eisler

By United Press

Former Undersecretary of State Sumner Welles and four other past or present government officials have been called on the congressional carpet to tell what, if anything, they know about Communist activities in the Hollywood movie industry.

Chairman Thomas of New Jersey of the House Un-American Activities committee said all five have been subpoenaed to testify in the committee's movie investigation which is scheduled to begin here Sept. 24 and continue for about three weeks.

Messersmith Called

In addition to Welles, the House group has summoned George Messersmith, former assistant Secretary of State and former Ambassador to Mexico and Argentina; Joseph Saboretti, assistant immigration commissioner; Clarence R. Porter, chief inspector of the Immigration Service in Calexico, Calif., and P. C. Hutton, second secretary and consul of the U. S. embassy at Guatemala City.

Specifically, the committee wants Welles and presumably the other four to explain how and why Hollywood song writer Hanns Eisler, brother of Gerhard Eisler, the jailed German Communist, got official permission to enter and remain in the United States.

Accused by Sister

Hanns Eisler, a native of Austria, entered this country several times, the latest in 1938 when Welles was undersecretary of state. Eisler's sister, Ruth Fischer, told the Un-American Activities committee during a previous hearing that both Gerhard and Hanns were Communists.

Gerhard Eisler, branded by FBI Chief Hoover as the Communist Internationale's No. 1 agent in this country, recently was convicted of contempt of Congress and passport fraud and was sentenced to a total of five years' imprisonment.

Mr. Tolson _____
Mr. E. A. Tamm _____
Mr. Clegg _____
Mr. Glavin _____
Mr. Ladd _____
Mr. Nichols _____
Mr. Rosen _____
Mr. Tracy _____
Mr. Carson _____
Mr. Egan _____
Mr. Gurnea _____
Mr. Harbo _____
Mr. Hendon _____
Mr. Pennington _____
Mr. Quinn Tamm _____
Mr. Nease _____
Miss Gandy _____

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5/20/95 SP/CLAN

Ronald Reagan-3571

8-22-47

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RALD

Friday, August 29, 1947

THE *Hollywood* REPORTER

OPEN FORUM

Hollywood Reporter:

Friends have been phoning, asking why I withdrew from the Town Meeting of the Air program scheduled for next Tuesday at which time the question "Is There Really a Serious Threat of Communism in Hollywood?" is to be debated. I withdrew from the program because the Town Meeting of the Air people wanted me to withdraw. What they want discussed next Tuesday is "Is There Communist Propaganda in Motion Pictures?"

I informed Mr. Denny's program director that, in my opinion, the subject of Communist propaganda in pictures is one that could be argued for days on end without getting anywhere. It calls for opinions. What one person might consider Communist propaganda, another person could interpret as a liberal expression of thought. I cited the case of "Margie." My family and I thoroughly enjoyed this picture as fine, clean American entertainment. But others point to it and darkly whisper that it contains subtle Red propaganda. This is absurd. One man's opinion is always as good as the next man's, but when it borders on the ridiculous it is time to call a halt. I also explained that if anyone could and did mention 10 or 12 or 20 pictures in which there was blatant or slanted Communist propaganda, those pictures would constitute a handful of bad potatoes in a trainload of good ones.

Until last Monday I was scheduled to participate in the debate. On Monday morning Mr. Denny's program director informed me that the one and most important thing Mr. Denny had in mind was a discussion of Communist propaganda in motion pictures. I was told that Mr. Denny wanted to have pictures named. I was assured that is what the American people want to hear. I voiced my disagreement with Mr. Denny. I stated that I was prepared to debate the question on the basis of facts. This was not acceptable to the Town Meeting people, so I withdrew.

I wish to state that I am ready and eager to present the affirmative side of the question, "Is There Really a Serious Threat of Communism in Hollywood?" But I will speak as a friend of the picture industry, not as an enemy. Exposing those men and women who seek to undermine not only their own industry and all industry but the government of United States. In conclusion, I should like to remind Mr. Denny that radio station KNX, situated in the heart of Hollywood, is certainly part of the Hollywood scene and that less than a year ago that station presented a half-hour program on ten succeeding Sundays, entitled, "Through the Iron Curtain," which dished out more blatant Communist propaganda than you could crowd into a hundred "Missions to Moscow."

— HOWARD EMMETT ROGERS.

CP Infiltration
into Motion Picture
Industry -
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Motion Picture
Industry

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EX-25

Ronald Reagan-3572

1947

Hollywood Communists

By Kenneth Crawford

New Show In Making

Kenneth Crawford, associate editor of Newsweek, is a guest columnist for Ernest Lindley.

NEXT MONTH the House Committee on Un-American Activities will open its Hollywood investigation. The show promises to be as big as the Brewster-Hughes affair. And the outcome may well be as discrediting to the investigators. Although this committee has been studying organized communism, fellow travelerism and liberalism for about 15 years, it never seems to learn.

It is reliably reported that the committee will try to do two things: first, establish that Communists and their sympathizers are strategically scattered through the movie industry; second, that these Communists try and sometimes succeed in coloring American movies with CP doctrine.

Since motion pictures are an important educational or, if you will, propaganda medium within the United States and, at the same time, a show window of American civilization abroad, it would seem that Congress is entitled to inform itself about subversive infiltration of Hollywood. The committee doubtless can put its finger on some of the Communists and their policies without too much trouble but when it arrives at step No. 2—demonstrating that these movie makers color their product Red—it will run into complications and trouble.

One of the committee's targets is understood to be *The Best Years of Our Lives*, the heavily Oscar-baited play about the troubles of returning war veterans. Committeemen seem to feel that the picture was critical of America to the point of being un-American in some of its implications: the hard-hearted banker insisted upon security for veterans' loans; the flying hero could get nothing better than a soda jerk's job upon his return to civilian life; a war profiteer had priority over a returning soldier for air travel. Actually, as every one who saw the picture knows, it was only mildly critical of post-war America and in the end every one squared around to live y ever after.

MONS OF movie goers will laugh uproariously at the charge that this picture is tainted with Commie propaganda as they did some years ago at the same committee's revelation that Shirley Temple once sent a friendly message to *Le Soir*, a prewar front publication in Paris. However, they will continue reserving the right to dislike the drama's stock banker, and its war profiteer. They will resent any suggestions that villains be edited from all movies on the ground that they misrepresent the *genus homo Americanus*.

Those who know something about the movie industry also will recognize Robert Sherwood, author of *Best Years*, as a New Dealer who used to write some of President Roosevelt's public statements. Sherwood has been one of the favorite targets of Communist critics even since he wrote *There Shall Be No Night*, a play dramatizing democratic Finland's plight under attack by totalitarian Russia. Sherwood is the kind of liberal Communists hate more than they hate bankers. He worked closely with William Wyler, one of Hollywood's civilized directors, in the production of the movie.

Those who know something about left-of-center politics also will recognize Frederic March, one of the stars of *Best Years*, as a leading light in the Progressive Citizens of America, formerly the Independent Citizens Committee for the Arts, Sciences and Professions, plus the National Citizens Political Action Committee, which is now the Communists' principal front organization. But since March was good in the picture and spoke Sherwood's lines, the pertinence of his politics in this connection is questionable.

WHEN MARCH is being an actor his politics are immaterial. When he is being a politician, taking to radio or platform to use his movie-built prestige on behalf of PCA causes, his political affiliations do become a matter of proper public and congressional interest. Even then, however, he is within his rights. PCA is a legal organization. If the American people are silly enough to think that talent for the stage necessarily endows an actor with political acumen, there is nothing much the House Un-

American Activity Committee can do about it and exposing the character of actor's affiliations. If the actor is a political illiterate, who thinks he is promoting democracy and justice by trailing along with the American agents of Russian totalitarianism, as many in Hollywood do, the committee has a legitimate job of educating to do. But if it is itself confused—mistaking the Sherwoods for the Marches, for example—it will do the cause of understanding more harm than good, as it so frequently has in the past.

Thinking of Communists, affiliated or ideological, as differing from liberals only in degree of radicalism or leftism, is no longer excusable, particularly not in Congressmen. Communists may be said to be left of liberals only if one thinks of the political line as a circle, like the equator, which meets at the point where fascism, the extreme right, joins communism on the extreme left. This is something the House committee should contrive to understand.

Mr. Tolson _____
Mr. E. A. Tamm _____
Mr. Clegg _____
Mr. Coffey _____
Mr. Glavin _____
Mr. Ladd _____
Mr. Nichols _____
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AUG 28 1947

Ronald Reagan-3573

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LOS ANGELES HERALD & EXPRESS
DATED 8-14-47

A-2 Los Angeles Herald-Express
H* Thursday, August 14, 1947

Probe to Skip Reds In Films

Commies Will Be Left to House Un-American Group

Possible gangster and Communist influences in movie labor unions will be left to other congressional investigators, Irving G. McCann, counsel for the House Labor Subcommittee, probing Hollywood jurisdictional strife, said today.

"Communism will be left to the House Un-American Activities Committee," McCann said, "and we don't expect to look into Browne-Bloffism, unless it is interjected into these hearings in some way we don't foresee now."

George Browne was president of the International Alliance of Theatrical Stage Employees, one of the contending Hollywood labor groups, and William Bloff was its international representative until they went to jail several years ago. Both are now out on probation.

SOBBELL CALLED

Herbert H. Sobrell, president of the Conference of Studio Unions and stormy petrel of the current Hollywood jurisdictional strife

dence today at the Overell yacht murders trial in Santa Ana.

"I want you and desire you," read a letter to Beulah from Bud. "I don't want a housekeeper living in our house after we wed. We would not be able to run around the house in the nude... We would not be able to make unreserved love... thinking, talking, loving, on a blanket in the woods under a tree... satisfaction of life fulfilled..."

And Beulah answered:

"I dream of your big, beautiful chest, my darling pops, and no one will ever have as beautiful (and hairy) a chest as you. Pops, I don't want another man. The thought is revolting... I do so want to have your children... I so want to see you as a proud papa... I'll prevent in any way possible your contact with another woman..."

But to the dismay of a packed courtroom the fiery letters were not read aloud in open court.

SILENT READING

Prior to the resumption of the trial today, the court approved a motion by Assistant Attorney General Eugene D. Williams, in which the defense concurred, to pass the tempestuous and sex-filled letters to the jury of six men and six women for individual and silent reading.

This was done, it was explained, because of the many 'teen-agers among the spectators.

Apparently unaware the letters were to be read today, Sobrell appeared in

Melvin
C. J.

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Ronald Reagan-3574

Press Agent Hoax in Brazil Makes Hero of Wrong Actor

By David Platt

Hollywood press agents in Brazil are circulating fantastic stories down there that Gary Cooper, the Hollywood actor, is "espousing the people's cause against the merchants of war and destruction . . . defending our common ideals of peace progress and civilization, the ideals for which Roosevelt and Stalin marched together."



Fantastic is hardly the word for it. Cooper has voted the Republican ticket for years and his name has frequently been linked with undemocratic causes. If he is "espousing" the people's cause, it is news to us. It's like hearing all of a sudden that Robert Taylor, president of the anti-labor Motion Picture Alliance, has joined the movement for a Third Party, or that Cecil B. DeMille, the union-buster, has come out against the Taft-Hartley Bill, or that Walt Disney is making a pro-Negro cartoon.

TRAGIC JOKE

Gary Cooper—the Simon Bolivar of America—it would be the supreme joke if it were not so tragic.

I can think of only one reason why Hollywood's dollar diplomats south of the border should want to circulate these tall tales about the 'strong, silent, lanky' actor who moves in the most exclusive social strata. Of course it is to boost his box-office appeal among people who are deeply concerned with the growth of fascist thinking in the Anglo-American circles since the death of Franklin D. Roosevelt.

That many sincere anti-fascists in the southern hemisphere are being victimized by these scoundrels of the cash register, is shown by the following letter addressed to Gary Cooper and signed by several hundred "workers, intellectuals, students, newspapermen, artists and housewives" of Sao Paulo,

Brazil. (The signatures take up seven legal-size pages). The letter is dated July 14, 1947. It begins "Dear Gary Cooper:

"We want to communicate to you our satisfaction with your participation in the Philadelphia meeting before 90,000 persons, defending our common ideals of peace, progress and civilization, the ideals for which Roosevelt and Stalin marched together.

"In this moment, when weaklings and reactionaries make the most vicious provocations, even pushing back the things they had admired in the past, it is with joy that we see you, Gary Cooper, go further than the remarkable Katharine Hepburn, who gave us enthusiasm with her speech at the Henry Wallace meeting in Hollywood. It is with deep contentment that we see one of the great stars of the U. S. movie, as you are, espouse so bravely the people's cause against the merchants of war and destruction.

"We—workers, intellectuals, students, newspapermen, artists, housewives—want to bring to you in this letter our confidence that you and your comrades in Hollywood, as in the whole country, will know how to carry on the fight to see that the screen does not become entirely a servile instrument of warmongers and monopolists, and will help lead the people further and further until complete victory over Wall Street reaction and all exploiters of mankind is achieved."

A CHEAP TRICK

The men and women who signed the letter to Gary Cooper should know that they have been tricked. Gary Cooper has never spoken before any progressive group in

Philadelphia or anywhere else Katharine Hepburn did make a brilliant speech against 'thought-control' and 'red-baiting' at the Wallace meeting in Los Angeles. If Cooper had made any speeches, which I doubt, they would most likely be attacks on the things that Hepburn stands for.

Dear friends in Sao Paulo, Brazil—there are many Hollywood stars besides Hepburn who speak up for the ideals and policies for which Franklin Roosevelt is revered throughout the world today. Gary Cooper is not among them. He is not on your side. He never was. Your very fine letter is wasted on

him. This was merely a cheap trick to get you to see his films—to take your money under false pretenses.

But let not this deceitful stunt of unscrupulous press agents in your country discourage you from continuing to express your feelings about the things that please you and disturb you to Hollywood movie stars or to anyone else in North America. Only hereafter instead of writing to a Roosevelt-hater like Gary Cooper, please—please speak your mind to such forward-looking democrats as Charles Chaplin, Bette Davis, Edward G. Robinson, Gene Kelly, Frank Sinatra, Olivia de Havilland, Selena Royle, Katharine Hepburn, Fredric March. Salud!

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Date 8-10-47

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Ronald Reagan-3575

Motion Picture Industry

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SEP 16 1947

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Spola Spela

Press Agent Hoax in Brazil Makes Hero of Wrong Actor

By David Platt

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Gary Cooper—the Simon Bolivar of America—it would be the supreme joke if it were not so tragic.

I can think of only one reason why Hollywood's dollar diplomats south of the border should want to circulate these tall tales about the 'strong, silent, lanky' actor who moves in the most exclusive social strata. Of course it is to boost his box-office appeal among people who are deeply concerned with the growth of fascist thinking in the Anglo-American circles since the death of Franklin D. Roosevelt.

That many sincere anti-fascists in the southern hemisphere are being victimized by these scoundrels of the cash register, is shown by the following letter addressed to Gary Cooper and signed by several hundred "workers, intellectuals, students, newspapermen, artists and housewives" of Sao

Brazil. (The signatures take up seven legal-size pages). The letter is dated July 14, 1947. It begins "Dear Gary Cooper:

"We want to communicate to you our satisfaction with your participation in the Philadelphia meeting before 90,000 persons, defending our common ideals of peace, progress and civilization, the ideals for which Roosevelt and Stalin marched together.

"In this moment, when weaklings and reactionaries make the most vicious provocations, even pushing back the things they had admired in the past, it is with joy that we see you, Gary Cooper, go further than the remarkable Katharine Hepburn, who gave us enthusiasm with her speech at the Henry Wallace meeting in Hollywood. It is with deep contentment that we see one of the great stars of the U. S. movie, as you are, espouse so bravely the people's cause against the merchants of war and destruction.

"We—workers, intellectuals, students, newspapermen, artists, housewives—want to bring to you in this letter our confidence that you and your comrades in Hollywood, as in the whole country, will know how to carry on the fight to see that the screen does not become entirely a servile instrument of warmongers and monopolists, and will help lead the people further and further until complete victory over Wall Street reaction and all exploiters of mankind is achieved."

A CHEAP TRICK

The men and women who signed the letter to Gary Cooper should know that they have been tricked. Gary Cooper has never spoken before any progressive group in

Philadelphia or anywhere else. Katharine Hepburn did make a brilliant speech against 'thought-control' and 'red-baiting' at the Wallace meeting in Los Angeles. If Cooper had made any speeches, which I doubt, they would most likely be attacks on the things that Hepburn stands for.

Dear friends in Sao Paulo, Brazil—there are many Hollywood stars besides Hepburn who speak up for the ideals and policies for which Franklin Roosevelt is revered throughout the world today. Gary Cooper is not among them. He is not on your side. He never was. Your very fine letter is wasted on

him. This was merely a cheap trick to get you to see his films—to take your money under false pretenses.

But let not this deceitful stunt of unscrupulous press agents in your country discourage you from continuing to express your feelings about the things that please you and disturb you to Hollywood movie stars or to anyone else in North America. Only hereafter instead of writing to a Roosevelt-hater like Gary Cooper, please—please speak your mind to such forward-looking democrats as Charles Chaplin, Bette Davis, Edward G. Robinson, Gene Kelly, Frank Sinatra, Olivia de Havilland, Selena Royle, Katharine Hepburn, Freddie March. Salud!

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48 SEP 13 1947 page 11 of the
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INDEXED

Date 8-10-47

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Ronald Reagan-3576

Film Employees Seek Pay Hike

Seven major film companies are studying demands for a wage increase of 30 percent or \$10 weekly, whichever is higher, from their office workers, it was announced here yesterday.

The demands, submitted on behalf of 2,500 workers by the CIO Screen, Office & Professional Employees Guild, were made in accordance with a wage review clause in the industrywide contract, which has another year to run. The seven firms are Loew's-MGM, Columbia, 20th Century-Fox, Paramount, RKO, National Screen and Republican.

The wage review clause in this contract expires on Sept. 27. United Artists, whose wage clause expired May 31, will join in the wage talks and increases will be retroactive to that date.

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48 OCT 11 1947

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DAILY WORKER

Date _____
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Ronald Reagan-3577

The Responsibility As a Citizen

By Howard

The following is a speech by Howard Da Silva, film actor delivered at one of the sessions of the conference against thought control in Los Angeles, sponsored by the PCA.

Norman Corwin, in the opening session of this conference quoted that notorious aesthete and arbiter of good taste, Mr. Westbrook Pegler. . . . "The actor has forgotten the past out of which he came . . . he is speaking up to his betters. . . ."

Now we actors are in a very difficult and contradictory position. . . . There's no denying that we're told what to do. . . . For example. . . . I'm encouraged, that is persuaded . . . well, forced to endorse a cola drink which I detest because it's too sweet and it keeps me awake. . . . and I endorse a razor blade that takes six for a clean shave or one for a throat cut . . . and I say I wear a watch that's precise, though it keeps time as precisely as a calendar. . . . Yes, I'm told what to tell others to do. But may I endorse homes for veterans, may I endorse peace, may I endorse my political candidate, may I endorse democracy. Quiet, you're an actor!

An actor they say is the most important thing in films. The actor is so important . . . he or she is so responsible to the public, to the studio, and to the contract . . . exerts an influence so important to the impressionable minds of the audience that he or she is betraying a trust if he or she speaks publicly. . . .

But that's not entirely true. . . . I was never particularly interested in Mr. Robert Taylor as an actor . . . but last Sunday I read an article about him and I became fascinated by him as a citizen.

The writer commended him for his bravery in performing publicly for the Thomas committee and although I had never thought of it in that light before, I must say I became somewhat awed by Mr. Taylor's courage. I remember a childhood contemporary of mine who was the only kid on the block brave enough to climb down a sewer and stick his hand in. The other fact

turned about. . . . He wouldn't say that he saying that all he doesn't like obby of his he . . .

recipe. "He just looks at the picture and starts mixing . . ." Now this may be a perfectly sound method for making salad dressing but I suspect something more is required of a man to be an artist and a citizen.

Which brings me to Katharine Hepburn. And The Daily Variety . . . front page, right column . . . tells the young and timid actor that Leo McCarey has decided not to cast Katharine Hepburn in his next picture because of her speech at a meeting for Henry Wallace. . . .

HIS RESPONSIBILITY

Taylor spoke behind the closed doors of the star chamber in which Rankin and Thomas carry on their proceedings. And Katharine Hepburn talked publicly to 27,000 people.

Well, you get the point. It's not so much that the actor is not allowed to endorse . . . it's what he endorses. It's not that an actor cannot be a political citizen . . . it's which side his politics are on.

Many people lead a life as close to and intimate with the world on the screen as they do with their own families. So, I agree that the actor is responsible to the people. But I'll tell you what I think the responsibilities of the

first, to speak out loud as a citizen on the real problems which face today. On war, on employment and depression, on standards, and the minorities.

Second, the actor to consider his craft he plays and how. It's not easy when rehearsal time is an exception, and begrudged, when you play a scene of devotion to life-long friend and meet the actor who plays the friend two minutes before the camera rolls, when you kill a man on Monday morning and get sore at him on Tuesday afternoon, when you make ardent love to a close-up camera, when a moment of high emotional intensity is diluted by having to play the scene over and over again before you hear the words "Print it." It's not easy.

into a raincoat and then shrug it off with a comment about the Hollywood climate. That is surrender. The actor must struggle to give meaning to every word he utters, every movement he makes. Occasionally, an actor of real genius can take a line like, "Share and share alike, that's Democracy" and make it mean a threat to the American Way of Life. That is surrender too.

Big actor and little actor, you have got to keep swinging. Whether you're a heavyweight or a lightweight, according to the studios' strange scale, you've got to throw your weight around and make every pound felt.

Of course, the way to evade reality and to distort the truth is the way of the cliché, the stereotype. Stereotype. What, a beautiful Bilbo ring the word has. . . .

A Frenchman . . . "Ooo, la, la." An Italian . . . "Mama, mia." An Irishman . . . "Faith and be-gorra."

But best of all the boys really like to hear . . . "Yassuh, boss." Insult the Negro people, twist the Negro, distort him, just don't under any circumstances present Negro life and Negro problems with any trace of truth or reality.

If a man speaks with a foreign accent, that's funny . . . or menacing. If a man works with his hands, that's funny . . . or menacing. These . . . The Comedy Is Over.

ON SURRENDER

But the actor, or any artist, regards his work as something more important than lucrative whor directs his talent and his craft toward the objective of achieving truth and reality. What can actor do when called upon to give life to a character made of fact and carbon paper?

There are times when his integrity will demand that he refuse to play the part. But there must be a consistent policy that he can follow and remain in the motion picture business.

He can slip into the cliché role

are the people into whom the actor must blow the breath or life. That, or we are dead!

We remember. Just as we've forgotten the past out of which came. . . .

Pegler said, "the actor has member Moliere, the actor-playwright, was buried in unconsecrated ground because he was an actor. We remember that Moliere died the stake. We remember that his last words were, 'The Comedy Is Over.'"

Pegler said, "The actor is speaking up to his betters." We're living in serious times. We must speak up to every actor, to our betters and to the Pegler. The Comedy Is Over.

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Ronald Reagan-3578

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

Ex-FBI Agent to Sift Reds in Film Industry

Chairman Thomas of New Jersey, of the House Un-American Activities committee, yesterday appointed H. A. Smith, Los Angeles, former FBI agent, as chief of the investigating staff probing Communist infiltration of the movie industry.

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MAY 10 1947

5/20/47 SP/CLM

Ronald Reagan-3579

WASHINGTON TIMES HERALD
AFTERNOON EDITION
DATE 5-20-47
55 OCT 16 1947

7-22-47

Chaplin Denies Rumors That He Plans to Retire

Charles Chaplin has issued a double-barreled announcement outlining his future production plans and stating that at no time has he ever offered for sale his United Artists stock, his current production **Monsieur Verdoux** or his studio.

Chaplin's formal statement reads as follows:

"I have never negotiated with anyone for the sale of my stock in United Artists, nor have I ever offered any shares in United Artists for sale. I definitely have never put my United Artists stock or my picture **Monsieur Verdoux**, or my studio up for sale."

"I have no intention of selling my studio. It is not for sale and I shall not put it up for sale. Neither is my United Artists stock for sale."

"I have no intention of retiring. As a matter of fact, I am definitely planning my next two productions which will go into work immediately after the release of **Monsieur Verdoux** in October. My picture plans are greater now than they have ever been before in my entire career."

"I repeat and emphasize that I have never offered my shares in United Artists to any person or firm or banking organization—neither have I received any offer from any person, or firm or banking organization."

Other reports that Chaplin planned to transfer picture making either to Mexico or to France were described by the star as "too ridiculous and utterly untrue to warrant either comment or denial."

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JUL 28 1947

EX-42

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